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MISSION NEWS

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HOW ALCOHOLISM IMPACTS ON LATINOS

by Joan Intrator

Is alcoholism a serious problem among Latinos in the Mission District? The answer is "yes".

According to a 1991 report by United Mission Environment, a broad group of Mission organizations and professionals, the consumption of liquor by Hispanics "is considerably higher than all other populations, excluding American Indians, drinking six or more on one occasion at least once a week." Drunkenness, found UMC, "is a more accepted drinking pattern among Latinos than (among) blacks and whites", and is viewed as an innocent way to have fun, make friends and blow off steam.

On a national level - transposed to the Mission - alcoholism among Latinos is disproportionate to their population. Someone who knows a great deal about alcoholism is Manuel Davila, Director of the bilingual, bicultural Latino Family Alcoholism Counseling Center on Valencia Street.

He deals each day on an out-patient basis with Latino men who have been in serious trouble with the police, family and friends because of alcoholism or drug abuse.

According to Davila, some of the reasons for the high rate of alcoholism in the Latino community, especially among recent arrivals, are the language barrier, culture shock, discrimination, lack of jobs and lack of affordable housing. These cultural, emotional and material stress factors lead to alcohol and drug abuse.

The problems of alcohol and drug abuse in the Mission were compounded in the 1970's by then-Governor Reagan's cuts in funding for treatment programs, the elimination of detoxification houses within the community and the imposition of fees for needed services.

On the federal level the Reagan administration, during the 80's, attempted



to further privatize programs for recovering alcoholics and substance abusers, said Davila. Whatever federal programs that existed for addicts were dismantled.

Now, Gov. Wilson's proposed cuts in welfare and Aid to Families with Dependent Children will only increase the problems of San Francisco Latinos - despite Wilson's contention that welfare mothers only use their checks to buy beer (see related article, page).

"The Latino Community," observed Davila, "though significant in numbers - 40 percent of California's population now and projected at 50 percent by the year 2000 - lacks political clout. It is often invisible."

Unemployment in the Mission has soared in the last few years. Job

frustration, profound cultural, emotional and family disorientation, the "macho" culture of Latin American males all lead to so much tension, said Davila, that many Latinos simply cannot cope. Alcohol and/or drugs frequently become a refuge.

Although less is known statistically about Latino women and children, they too are falling into the same patterns. There is a need for social/mental health services and support groups for women and their families. Drug rehabilitation centers are needed, as are resources for women with dependent children, according to the 1987 report of the Mission Substance Abuse Planning Group.

The overwhelming majority of Latinos talked to "viewed emotional, marital and employment problems as the key variables

for alcohol and drug abuse."

In his role as alcoholism counselor, Manuel Davila encounters domestic violence against women and children, sexual abuse, verbal and psychological abuse of older family members, drunk driving arrests and jail convictions.

"Everybody suffers," said Davila. "We are seeing an increase in alcoholism among Latino children and young adults who are no longer afraid of their parents and who don't respond to parental discipline."

The poor school performance of San Francisco's Hispanic children aged 12-17 was studied in another report done in 1983.

The Mission Substance Abuse Planning Group found that 46 percent of those with failing grades drank heavily. Now, 9 years later, the belief is that this figure has increased. Alcohol is seen as the number one drug abuse problem among Latino youths in this age category.

The Latino male, said Davila, has difficulty justifying his abusive behavior with his Christian training to be "good". The average Latino finds that much of urban society's values contradict those of his own culture.

New arrivals in particular, Davila said, lack the skills and job training to fit in with an increasingly sophisticated city life. Moreover, unskilled jobs have become less and less available, or only on so on a part-time basis.

He understands the local pressure for a moratorium on new liquor store licenses in the Mission and against the approval of liquor licenses for new or existing restaurants. There is also a move to get MECA (Mission Economic and Cultural Association) to stop accepting funding from liquor firms for their big city events (Cinco de Mayo parade, Carnaval, 24th Street Merchants' Fair).



Photo by Najib Joe Hakim

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SUMMIT SEEKS SOLUTIONS

HUNDREDS ATTEND ALL DAY SESSION ON GANG VIOLENCE

by Brian Doohan

During a violent April, two more Mission youth were killed in alleged gang-related incidents and police reported that only some very fortunate circumstances in which officers intercepted young gang-bangers before they could carry out their intentions prevented even more violence. Other police actions resulted in the confiscation of weapons caches, including semiautomatic guns and a live hand grenade.

On April 25th, the all-day Mission Summit was convened by Roberto Hernandez of the Mission Economic and Cultural Association (MECA) with considerable help from Mitchell Salazar of the Real Alternatives Program (RAP) as well as dozens of representatives of City agencies and Commissions, social-service organizations and the estimated 200 people who attended, the Summit was an impressive opening broadside on the Mission's crime problem.

Attracting more Spanish-speakers, working people, renters and... perhaps most importantly... Mission youth than have been seen at other meetings, the Summit's 8 subcommittees may (either on their own or together) grow into organizations capable of taking their place on the already-crowded playing field of community advocacy.

Prior to the individual workshops, participants heard from a wide range of speakers, including Esperanza Martinez, mother of the 13 year old boy killed on January 11th. "I got out of Nicaragua to avoid the war, but here it's worse."

Salazar confirmed that gang members are getting younger and guns are more commonly available. "None of us can profess we have the answer," he predicted,



ZAFENIA PREZA AND ELIAS VARGAS REPORTED ON THE RESULTS OF THEIR GANG SURVEY. PHOTO BY FRANCIS BARAJAS-LONA

"but together we have to come up with solutions. If youth are the future of tomorrow, what kind of future do they have today?"

Restaurateur Rosa Rivera brought up the unfortunate fact that allocation of City resources in hardening times is based on the theory of the squeaky wheel that gets the grease. "We merchants see everything that goes on on 24th Street, things the parents and agencies don't see. If merchants don't report crimes they'll think

that crimes is low and they will take the police away."

Some of the most important comments were made by youth attending the summit, including students who participated in a study under the direction of "Street Law" professor Kristin Carter who has been teaching students to teach each other how to deal with the law.

Two of her students, Zefenia Preza and Elias Vargas, presented the results of their survey, including the facts that, of 58

sixth through eighth grade students, 49 knew someone in a gang and 22 personally knew someone who had been killed in gang activity.

"Youth think people don't care about them," said another student, Claudia Castillo, "and that's why they get into gangs and get killed."

In the afternoon, the gathering broke up into eight workshops, each targeting specific aspects of the gang problem. These are intended as ongoing and, hopefully, expanding committees (see list at end of article for meeting times in May).

GIRLS - Tracy Brown of Mission YWCA reported that there is a need for girls' support groups, adult women mentors and a safe place for girls at risk of joining gangs. She also noted that the panelists suggested there be more male role models provided to males and intervention should be focused on elementary school girls as young as 7 to 9.

HEALTH - Panelists noted that many City facilities such as Garfield Pool are frequently closed and that more inter-agency co-operation is needed. "We don't want someone to write a plan for us and tell us what we need," one panelist told Mayor Jordan and the conference, "we know what we need."

YOUTH - A special workshop was held for the youth themselves who said that unity within the community, jobs and after-school programs, cultural sensitivity in schools and the juvenile detention system were priorities. A Mission District Youth Conference was proposed.

RECREATION - The subcommittee wamed against cutting youth programs and specific proposals for a boxing and soccer instruction were made... Supervisor Jim Gonzalez challenging Mayor Jordan to find

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\$10,000 in the upcoming budget for the boxing program.

CHURCH - Members of Mission District religious institutions called for "a change of heart and values in kids" and pledged to commit their facilities for youth programs. They also vowed to pray for the neighborhood's future.

PARENTS - With so many single parent or households with two working parents, the ability to spend time with children was frequently mentioned. Nonetheless a parents' march has been proposed, spokesperson Diana Garcia adding "we are fed up, we will take back our community and we are not going to lose our youth."

EDUCATION - educator Jana Morgan called for more coordination between schools, parents and the City, and reiterated finds that effective counseling has to begin at an earlier age. She also pointed out the need for services for teenage parent still in the school system.

JOBS - Police Commissioner Ed Campana said that Mission businesses would be approached to provide summer and part time jobs for youth, but also noted that there was a problem with students who have not been given the basic skills for employment. Lec Soto, who has been involved with job development at Arriba Juntos for many years observed that the schools "don't prepare you for the world of work, they prepare you to take tests."

Following the committee reports, it was time for the authorities... Jordan,

Gonzalez and Police Chief Hongisto... to respond.

"I can see that you are all on the right track," said the Mayor, echoing last November's campaign slogan. He praised the group repeatedly, talked gingerly around the deficit that is more likely to result in program cuts than additions, but did commit to a Town Hall meeting on May 27th at 7 PM at a location undetermined at press time.

"The criminals of today were our children were our children yesterday," Chief Hongisto warned the crowd, "and the criminals of tomorrow are our children today if we don't bring them up right." Gonzalez, running down a list of bad augurs ranging from more ominous and challenging graffiti to more girls getting into gangs and giving birth to crack babies said he would personally hire two young people for his office and vowed to introduce a law that will require an 11 PM curfew for people under 18, as well as using his clout as head of the Supervisors' Finance Committee to hire a full time organizer for the Summit.

This raises the question of how and where the Summit will fit into the crowded Mission advocacy picture. If it becomes a legitimate entity (with or without paid staff) it joins the MTFM, Save the Mission Coalition, a host of non-profits and their satellites and an even larger host of block, neighborhood and community groups of differing persuasions and composition, as well as several merchants' groups. (Already there is

concern that a million dollar Redevelopment grant to 24th Street might cut 16th Street and Mission Street groups out of the picture for future consideration). Experts believe that the street gangs kill each other for respect and turf. The society that stands against them hasn't yet resorted to grenades and Uzis against one another, but the same struggles have been and will be played out in the shadows of City Hall where "juice" and money flow like wine to the successful and trickle down like vinegar and blood to the rest.

These subcommittees of the Summit will be holding meetings in May. For further information call MECA at 826-1401 but be patient, they're biting off a lot this month.

GIRLS - committee will meet Tuesday, May 5th, 5:30 PM at the YWCA, 3261 Mission Street.

HEALTH - meets May 28th, 6 PM at Horace Mann, 23rd and Barlett

YOUTH - for youth and the young-at-heart, meeting May 9th, 10 AM at Rapp School xxxxx

RECREATION - will convene at the May 11th meeting of the Mayor's Task force on the Mission (call 864-6432 for details).

CHURCH - meets May 12th, 7 PM at St. Peter's, 24th and Alabama.

PARENTS - will have held their meeting by the time the News comes out. For further information, call Diana Garcia of St. Peter's Parents' Club c/o 647-8662.

EDUCATION Meeting tentatively scheduled for May 11th, 6 PM at 3200 20th Street. Call Frank Lopez, 695-5746 to confirm.

JOBS - Meets May 13th, 8:30 AM at Horizons Unlimited, 440 Potrero Street.

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TENANT MOVEMENT REORGANIZES

by Brian Doohan

When a compromise rent control ordinance without vacancy control was passed in 1979, San Francisco rent increases were pegged to the cost of living as measured in the Consumer Price Index (CPI). Rents could be raised up to 60% of the yearly CPI, but a minimum 4% increase was written into the law.

Despite the glaring vacancy decontrol and other loopholes, this formula maintained some semblance of fairness while the economy boomed. But as recession deepened and wages and prices both fell, an affordability gap was generated in the years 1990-91 and 1991-2. Unless there is significant inflation over the second half of 1992, the actual rent formula CPI increase will be only 3.8% as opposed to allowed rent increases of 8% over the two year period.

Consequently, several tenant-advocacy groups feel that a one-year freeze on rent increases is merited, and community conferences are being set up by the Tenderloin Housing Clinic. "Our city needs a dose of 'trickle up' economics to prevent rising rents from continuing to cause undue hardship and suffering for San Francisco tenants," says Randy Shaw, THC director.

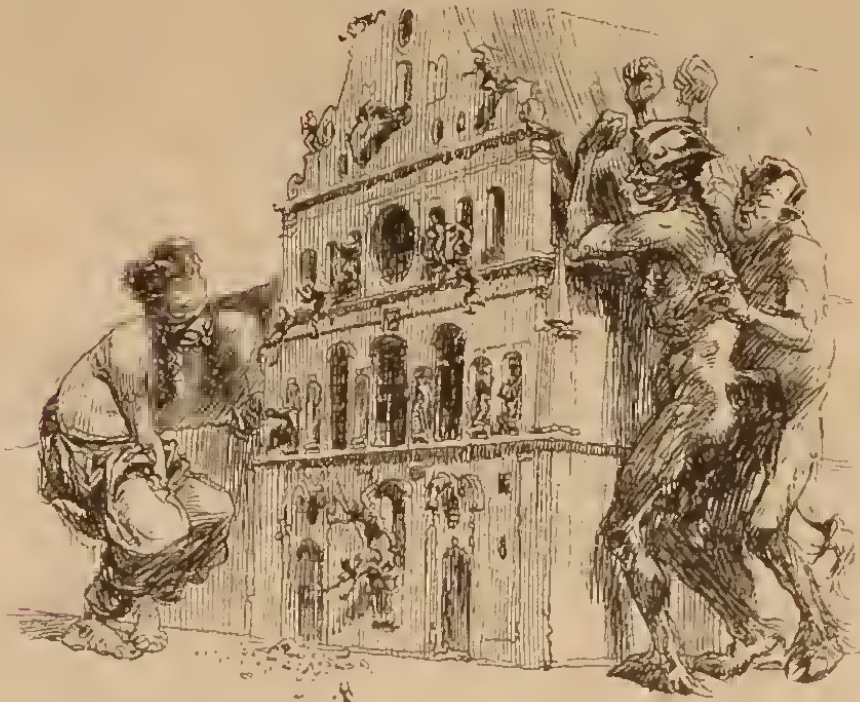
Meetings have already taken place in Chinatown, the Western Addition, the Castro and Haight-Ashbury. English-speaking Mission renters will have the chance to discuss the rent freeze or other options on Saturday, May 9th at the Women's Building, 3543 18th Street between 11 AM and 1 PM. A second meeting in Spanish will be held the following week, May 16th 1-3 PM at St. Anne's, 2907 24th Street.

The following Sunday, May 17th at 2 PM, there will be a citywide convention at the Local 2 Hall, 209 Golden Gate in the

Tenderloin, to determine whether support exists for a rent freeze or other tenant action.

Shaw explains that a one-year stabilization of rent increases would also benefit small businesses that "face desperate times because the bulk of the consumer's income is spent on rent." Predicting that as much as ten million dollars would be freed up, he said that the measure "would do far more to help small business than any 'clean streets' campaign or other cosmetic strategies endorsed by the Mayor and his Chamber of Commerce allies."

And, although the issue of high rents is the reason for the conferences, other landlord/tenant perennials, such as the lack of maintenance and code enforcement and owner move-in evictions, were discussed at the Haight meeting and will also be on the table May 9th.



Shaw believes that if there is a sufficient groundswell of support, a measure may be put on the November ballot. Despite the inevitable flow of landlord money - he predicts "Leona Helmsley will contribute heavily from her prison cell" - Shaw feels the effort worthwhile, not only for the immediate dollar savings, but to build a network of tenant activists to be able to respond to the expected rent control repeal drive in the low-turnout 1993 election.

TAX THE RICH OR KILL THE POOR

As the recession reaches endgame before sliding into a full-fledged depression, the little social graces that give the appearance of a fair society are being ripped up by the roots and discarded.

California, like many governmental entities, squandered far more than it took in during the "conservative" Deukmejian/Wilson years, which roughly parallel those of Ronald Reagan and George Bush. To the surprise of few except the hopelessly naive who welcomed Gov. Pete Wilson as a kinder, gentler force for progress, one state initiative planned for November and now on the streets seeks to attack this deficit by cutting welfare benefits.

Wilson's initiative petition calls for a 10% across-the-board cut in Aid to Families With Dependent Children (AFDC) payments, meaning that the average monthly dole of \$663 for a single mother with two children would drop to \$597. Then, if the parent does not find

employment within six months, this lower figure is cut an additional 15%.

"These cuts take place whether the children are two or three years or two or three months old," said Andrea Shorter of the Income Rights Project (IRP). The IRP is one of several Bay Area organizations opposing Wilson's measure under the umbrella of the statewide Campaign for a Fair Share.

"We will be tabling to educate and register voters at events like Cinco de Mayo," Shorter told the News. "We have been gathering endorsements against the measure and planning fundraisers." On May 23rd, they will hold a dinner honoring AFDC recipients who have beat the odds in completing university degree programs.

Most San Francisco political figures have already turned thumbs down on the welfare cuts. A unanimous resolution against the measure was voted on by the Supervisors and signed by Mayor Frank Jordan who broke ranks with State Sen. Quentin Kopp. According to Shorter, supports Wilson's initiative.

And even more unexpected allies may arise from the ranks of the anti-abortion movement which, realizing that cuts of up to 25% will lead to an increase in abortions, has come out against the plan. Although Shorter says that Operation Rescue has not yet exactly committed to marching down Market Street with the student, pro-choice, AFDC and other advocates opposed to Wilson's scheme, she did suggest that the religious right "has been put in a tight spot".

Gov. Wilson states his welfare cuts will save California taxpayers \$500 million a year. Another coalition of tax reformers, informally known as Tax The Rich are circulating petitions to match this figure by closing corporate, insurance and business loopholes instead of cutting welfare payments.

If both the Wilson plan and Tax The Rich qualify for the November ballot, voters will have a crystal-clear moral choice as to the manner in which the debris of the '80s is to be swept up. The addition of a rent-related initiative will heighten the contrast with the seeming lack of such clear, issue-related options in most of what are predicted to be shallow, mudslinging campaigns for the political offices on the same ballot.

For further information... contact Tenderloin Housing Clinic (126 Hyde, 771-9850), St. Peter's Housing Committee (Spanish-language conference, 282-8877), Income Rights Project (225 Valencia, 252-0704), Tax the Rich c/o Coalition on Homelessness (346-3740).

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KOMOTION BURIES THE UNDERGROUND

by Victor Miller

On the deindustrialized industrial strip just east of Folsom, two former centers of performing arts face each other, just about, across 16th Street.

One of these is the Eureka Theater, recipient of hundreds of thousands of dollars in City funds and frequent press as legitimate and above-ground as you can get. The other is Klub Komotion, a word-of-mouth phone-pole-poster operation run collectively by local bands and artists dependant on community support.

Komotion was closed down after five years of adventurous living without permits of any sort and very little money. So guess who's going to be back - just as rebellious and irreverent but, if things go right, 100% legal?

Back a little in time - on the evening of March 18th a San Francisco Police Officer encountered a young person relieving himself in a doorway. Words were exchanged on the subjects of propriety and sanitation. The ensuing chase brought them to the door of Komotion, where about 100 or so of the 350 souls attending a benefit for Berkeley's Gilman Youth Center expressed some unflattering opinions on the state of law enforcement.

Backup was summoned, and someone of a truly unusual turn of mind called in a bogus 911 call stating: "OFFICER DOWN AT 16TH AND FOLSOM!"

An hour and a half and 10 police cars later, the crowd was dispersed without grievous injury, arrest or citation.

In its five year history, this was Komotion's most serious incident or, more precisely, most serious non-incident. The Klub was, nevertheless, closed - the collective members threatened with arrest if they opened again.

Time to bite the bullet or get out of Dodge.

The decision of Komotion members has been to pursue a theater permit, get themselves a tax-exempt non profit status and apply for a slice of that big arts pie -

the Hotel Tax Fund. Although this is a radical departure for the radical underground venue that has characterized Komotion from its inception, it is also a natural evolutionary step to safeguard some of Komotion's legal activities.

Komotion headquarters at 16th and Folsom houses not only rehearsal space used by some 40 musicians but a state of the art 16-track recording studio. The studio is the source of the series of multicultural cassette tapes, "Komotion International", the first two volumes of which offer one of the most eclectic samplings of contemporary music and spoken word available anywhere; Nicaraguan poet Alejandro Murguia, Japanese rockers Ogie Yocha, graveyard golfer Vampire Mike Kassell and bands from Sister Double Happiness to the late, great Snakewalk to Komotion's own world beat house band, the semi-legendary Looters.

Komotion also produces "Alive and Kicking", a sound magazine consisting of cultural and political commentary with accompanying audio tapes of live performances at Klub Komotion. The "sound mag" is a unique concept pioneered by Komotion artists and still the only such item on the West Coast.

The Komotion International studio cassettes have broken even, the Sound Mag has lost money and, up until the "non-incident", the performance events paid 1/3 of the rent and represented Komotion's margin of survival.

Komotion's demise would represent a loss, not only to the 300 dues-paying Komotion members but to the numerous groups that have used Klub Komotion for benefits. These have included, in typical Komotion maximum multicultural style, an extremely wide spectrum of folks such as Seeds of Peace, the Japanese-American Cultural Exchange, the Key Fiber Coalition, Food Not Bombs, KPOO, Project Open Hand, and Prevention Point Needle Exchange.

Komotion International studios has also assisted student groups such as



It will be a new age for Looter Mat Callahan when Komotion doesn't have to keep clear of the law.

science teacher Annika Kahn's 6th graders from Horace Mann Middle School, who used Komotion facilities and expertise to produce an anti-Gulf War Rap.

Robin Balliger a musician and composer known throughout the Bay Area for her world beat band of the 80's, Big City and, more recently, her feminist rock group Snakewalk was a founding member of Komotion. Balliger is irate at the shutdown.

"Just what is this city's policy for youth and culture? Why don't they promote safe environments for youth like Komotion?"

Balliger feels that most of the bureaucratic constraints placed on performing artists in San Francisco are not only unnecessary but counterproductive. "We lasted five years without violence or serious trouble because the overall atmosphere of "no rules/no barriers" neutralized a lot of social hostility normal to some of the groups that gathered at Komotion. The Klub's ambience provided no authority figures for people to rebel against. A lot of what we were doing at Komotion was teaching people to be responsible for themselves."

Komotion co-founder Matt Callahan is also a founding member of the Looters, a singer, composer and producer. Callahan admitted Komotion's greatest fear about becoming legitimate concerned the perils of the grant-writing scene, where foundation board tastes dictate programming. "We know other groups are heavily committed to the fine arts establishment, but we will continue to appeal to younger street-level musicians. We will continue to be a bridge to young people of different cultures who wouldn't be comfortable in a more formal, controlled environment."

Callahan said that the downside of being underground was that "not many

people knew about us, but we always felt the permit process would be a tremendous problem in terms of finances and time." Now faced with the inevitable hassles with City government, Callahan was philosophical about the situation. "When the cops don't think you're underground, you ain't underground."

Komotion's Board of Directors also includes Native American artist, dancer and poet Celeste Conner, video artist Mary Liz Thompson, Chicano visual artist Sal Garcia, performer-musician-writer and educator Joe Gore, environmentalist and Bedlam Rovers' songwriter Marko Sakmann, musician and political activist Josef Brinckmann, chief studio engineer Fred Carillo and classical musician and Conspiracy of Equals member Bonnie Kirkpatrick.

At presstime, Komotion's permit request was still winding its way through the bureaucratic maze with no end in sight. In the meantime, a series of Komotion-in-exile benefits are being held at various venues about town, such as the Elbo Room, the Albion and New College of California.

Strategies being pursued during the purgatorial interim include locating an alternative site for a series of large scale events produced by Komotion as well as collaborations with other arts organizations.

Komotion is seeking to expand its traditional base of community support to cover the \$2,000/month rent plus reconstruction and other permit-involved expenses. Monthly meetings of the collective (open to anyone willing to help out) are held on the last Wednesday of every month at 2779 16th Street at 7:30 PM.

Komotion can be reached at 648-4923 or 648-6826 for information about new developments and upcoming events.

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COUNTDOWN
 with C.M. Collins

BIGGER AND BETTER EVERY YEAR: The concept of being the great international MTV Carnival Parade takes another step forward with *Mas Makers* bringing in **Steven Derrick**, the hottest costume designer in the Caribbean this year. In 1991, Derrick's Queen won what is considered the world championship of costume design, Port-of-Spain's *National Carnival King & Queen Contest* with Denise Duncan's portrayal of *The Flight of de Phoenix*. In 1992, the artist had an unprecedented 4 out of 16 entries in the *Dimanche Gras Finals* and again won the Queen with *Illusion of Light*. Long-time Mas Maker, costume designer **Cellise Johnson** was instrumental in making the deal happen and she shares with Steven a great admiration for late great Trinidadian designer, **George Bailey** who did so much to make fantasy an integral part of Trini\Caribbean Carnival tradition....*Jab Jab*: Some people think the Caribbean/Other league may open up with the contingent split of longtime dominant force *Mas Makers* (*All Ah We* is the spinoff) thus giving the "Others" a chance for top awards. (Not)... Others coming on strong include old war-horse *Mission Cultural Center* and two groups with their own baterias who may be defining "San Francisco style" Carnival; *Hijos de Orfeo* and *Wise Fool Puppet Intervention*.... Expect to hear the first non-Brazilian original theme songs this year.... Brazilian favorites: *Mexe Mexe* has joined *Escola Nova de Samba* for C'92 and may top 60 bateria members....Triple crown contender *Fogo Na Roupa* has some surprises to go with their topical theme *A Call to Pre-Columbian America*....*Sambao's Jorge Duarte* intends to go out with the golden key and his non-competing group, made up of five established dance groups, M&M leadership, a water theme, and some top costume designers should dazzle as part of **Queen Rosanna & King Ian's** court.

CARNAVAL '92 has relatively few units (51) but the parade continues to grow.... This year there are several children's contingents with well over 100 performers. This may be the first year that three time kid's champ--*Buena Vista* is seriously challenged, Keep an eye on *Denman Middle*, *Los Matlachines*, and *Bryant*. Bryant School besides having former C'SF chief, **Martha Estrella** on faculty has picked up both **Chan. 7/KGO-TV** and the **Mission Masonic Lodge No.169** as sponsors.... *Where do you stand?* While some believe children are a "mandatory element" of C'SF others believe maintaining world-class "MTV of parades" standards mean the kids should first do their own parade then send C'SF the winners. Maybe KGO can do a people's choice Yes/No telephone vote....The judges move to the middle of the 23/24th St. Mission block within earshot of the TV broadcast at BART....Two new award categories: giant costume (>10') & community built floats....Points may really be deducted for not maintaining forward progress this year....Time guesstimate: 4 hours long and 90 intense minutes to dance the new longer route....More Info-MECA-826-1401

Parade producer MECA is very involved in promoting a safe May parade season. In mid-April two familiar youth were shot dead in front of Carnival Central--*Mission One Hour Photo/Mission Cultural Center*. Meanwhile at the beautiful new MECA HQ at 24th & Florida, MECA CEO & former RAP (City's main youth alternative program) chief **Roberto Hernandez** looks out everyday on a popular gang hangout corner. Roberto organized the largest of several recent Mission community meetings called to deal with this problem. This year C'SF also has several more middle schools participating.(*Potrero, Denman, St.Peters*) *All cultures before the industrial revolution recognized the great importance of a ritual Rite of Passage for boys to become men.* According to **Robert Bly & Joseph Campbell** without this manhood recognition by society (not parents) the would-be-men invent their own morality and rites as manifested in our graffiti ridden city and youth playing with death and real guns....Two related Carnival ideas worth repeating: Calypso/Rap song contest and drum baterias for youth....Related note: *Remo Drums* is introducing a new line of low-cost Carnival percussion instruments and C'SF star **Chalo Edwarado** will help promote the line.

MISSION MAY DAYS: Ahh the The Month of May is upon us. Oakland witch and mother of the Goddess movement, **Z. Budapest** tells us that May was named after the spring earth goddess *Mala* and belongs to the powerful nurturing mother archetype and women's earthiness. The *Women's Center* just held a May Eve celebration (4/30) which in pagan mythology holds equivalent importance with San Francisco's biggest community celebration tradition--Halloween. Besides Mom's Day (5/10) you may find Feast of Pan (5/18) [see the Myth & Magic story in center spread] and the Queen of Heaven--Blessed Virgin Mary (5/30) and the Black Madonna's best shot at her own holiday the following day (5/31) which was the Roman holiday for the celebration of the Queen of the Underworld, Proserpine, and her consort Pluto, in whose honor people held what we think of as the Olympic games....Most compelling reason for May Days is, as too often is the case, money. Besides two of the three biggest TV parades in Northern California (*Cinco de Mayo & C'SF*) beginning and ending the in the month of May in the Inner Mission, San Francisco also hosts the world's largest formal ball, the *Black & White Ball* and the world's largest friendly foot race, the *Bay to Breakers* in May. As the "world's most popular city," with a 4 billion dollar tourist industry to promote, the concept of a world-class "Fest-for-All" should receive enthusiastic backing from the powers that be.(not)...Ahh well, *MAY*be next year....Further note, **Artemis** would like me to add that a most important aspect of May is nurturing our children....Best source for earth/pagan happenings Reclaiming Events Line -(510) 849-0877

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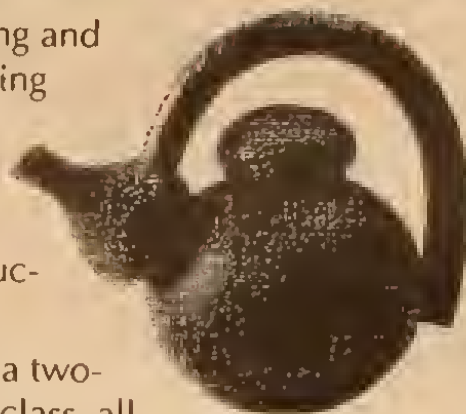
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CARNAVAL: THE BAY AREA'S #1 EVENT

by Victor Miller

This year's Carnaval celebration includes three Carnaval Balls, a two day street festival and, of course, the Grand Parade. The parade and festival are expected to draw nearly 500,000 people to the Mission for what has become the Keynote event for San Francisco.

The excitement begins Friday, May 22nd with the Carnaval Salsa Ball, a tribute to John Santos, one of the leading lights of the Bay Area music scene. Salsa great Willie Colon starts off the fun at 8:30 PM. Colon, whose first album appeared during the Summer of Love has compiled 32 albums with worldwide sales of over 8 million. He has 9 gold and 5 platinum records to his credit, and has been nominated for 8 Grammy Awards. Colon is regarded as a musical genius who has been defined the salsa style. The Bay Area Salsa All Stars share the bill at the Ramada Hotel, 1231 Market Street.

On Saturday, May 23rd, the first day of the Carnaval street festival begins at 11 AM. Stretching along five blocks of Harrison Street between 16th and 21st, this raucous multicultural fair features the food, arts and crafts of dozens of nations as well as the staples of continuous entertainment, concluding at 7 PM.

Saturday's line up includes a "Banda Music Festival" on the Harrison Street stage between 20th and 21st, New Orleans and Bourbon Street sound on the Mariposa stage and Afro-Caribbean rhythms on the 18th Street stage.

A real crowd pleaser is always the Our Boys Steel Band. Founded in Tobago in 1955, Our Boys members have resided in the Bay Area since 1986 and include members ranging in age from 13 to 50. Look for them at 18th and Harrison beginning at 5:30 PM.

Saturday evening, the Carnaval



Caribbean Bacchanal begins at 8 PM at the Hyatt Regency Hotel (5 Embarcadero Center). You can catch some more of Our Boys Steel, plus the Caribbean All Stars, Santa Cruz Steel and special guest, KPFA DJ. David McBurnie and the Jouvay Dance Co.

The Bacchanal is a tribute to Beatrix Watson, director of the Richmond-based Masqued Revellers, an 80-member calypso dance group that has won numerous Carnaval and Juneteenth Festival awards.

And then Sunday... the biggest and probably best event of the weekend takes place as the enormous Carnaval parade dances and gyrate west from Bryant, down 24th, turning north on Mission to 14th, turning right on 14th to Harrison and south on Harrison to the Street Festival under the direction of Grand Marshall Willie Colon and honorary Grand Marshall John Santos.

Sunday's three-stage line up features Afro-Caribbean sounds on 18th, World Beat music on Mariposa and Latin

American music, including a set by Willie Colon from 4 to 6:30 PM on the Harrison stage.

Of special note at the World Beat stage is Merle Saunders' Rainforest Band. Their recent recording, "Save the Rainforest so we'll have Someplace to Boogie" is a live, 2 hour CD. Part of the proceeds from Saunders' 1990 Grammy-winning "Blues for the Rain Forest" go to the Rainforest Action Network. The album was #9 on Billboard's New Age chart for 1991, and Saunders was #7 top New Age Artist.

If you still have the energy, Club DVS at 540 Howard Street hosts the Samba Ball beginning at 8 PM. This ball is a tribute to Chalo Eduardo, one of the leaders of the San Francisco samba scene. Entertainment is provided by Chalo's own Escola Nova de Samba, Viva Brasil, Carnaval Parade dancers Fogo Na Ropa and Ginga Brasil, for a SMASH-UP FINALE to the hottest weekend in San Francisco.

FESTIVAL SCHEDULE

SATURDAY

Latinamericana Stage, Harrison Between 20th & 21st

"Banda Music Festival"

5:30 - 7:00 Kimba (cumbias/salsa)
4:00 - 5:00 La Banda Bufo Zarcatecos
2:00 - 3:30 Banda El Rincon
12:00 - 1:30 Templeton (mexicumbia/salsa etc.)

New Orleans Bourbon Street Stage, Mariposa Street

5:30 - 7:00 Al Rapone/Zydeco Express
3:15 - 5:00 Hot Links (new orleans r'n'b/funk)
2:15 - 3:15 Bay Area Blues Society Marchin Band
12:15 - 1:15 Bayin Ton Ton (cajun)
11:00 - 12:15 Bho'Lessonals

Afro-Caribe Stage, 18th Street

5:30 - 7:00 Our Boys Steel Band
3:15 - 5:00 Viva Brasil
2:15 - 3:15 Marax Santos Band (worldbeat)
12:15 - 1:45 Ache (Afro-Cuban salsa)
11:00 - 12:15 Chabal Panhandlers Steel Band

SUNDAY

Afro-Caribe Stage, 18th Street

5:30 - 7:00 Caribbean All Stars (calypso/reggae)
4:00 - 5:00 Ginga Brasil (Brazilian dance/music)
2:00 - 3:30 Soul Vibes (reggae/cub from Nicaragua)
12:30 - 1:30 Grupo Madriga (afro-cuban dance)
11:00 - 12:15 New Power Soul

World Stage, Mariposa Street

5:30 - 7:00 Konja (afro beat)
4:30 - 5:00 Escola Nova de Samba (Brazilian dance)
3:00 - 4:00 Merle Saunders/Rainforest Band
1:30 - 2:30 Tropical Vibrations (Soca/Caribb)
12:00 - 1:00 Nichele (marginals/funk)

Latinamericana Stage, Harrison between 20th & 21st

6:30 - 7:00 Carnaval Mambo Contest w/Dancers
4:00 - 6:30 Willie Colon (salsa)
2:30 - 3:30 Los Kimbos (salsa)
1:00 - 2:00 Radiante (salsa)
11:30 - 12:30 Bene D'El Mai (afro-cuban changa)

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CULTURE CLASH HOSTS CARNAVAL PARADE

by Katina Huston

What happens when three sons of the Mission leave the security of San Francisco and non-profit theatre seeking the bright lights of Hollywood?

Do they lose their way? Do they lose their edge? Do they lose their sense of humor?

Find out Sunday, May 24th, 3 to 5 PM when Culture Clash returns to San Francisco as co-hosts for KGO-TV's coverage of the Carnaval Grand Parade.

This Chicano comedy trio will wander the streets of the Mission telling stories and revisiting the sites of their past. Culture Clash members Herbert Siguenza, Richard Montoya and Ricardo Salinas, will co-anchor with Don Sanchez, commentate and interview. Carmen D'Arcé will also co-anchor as the community commentator.

Assuming a variety of personae, Culture Clash will report on the proceedings. The Culture Clash's trademark of politically charged comedy/performance laden with impersonations and intelligent Chicano specific angst should provide an unorthodox perspective for Channel 7. The parade coverage will be more or less live, and the group has been given no restrictions.

Culture Clash was born on Cinco de Mayo, 1984, when Galleria de la Raza curator, Rene Yanez brought together six Latino comedian/actors to provide a less traditional component to the festivities. While the other comedians followed other paths, Culture Clash was formed.

After performing stand-up comedy for Intersection's "Mission is Bitchin'" festival, Cultural Clash stayed on to develop their first play "The Mission" at Intersection for the Arts, now on Valencia Street.

"The Mission" was written and produced by Culture Clash and, surprisingly, dealt with a trio of struggling Chicano comedians trying to gain attention for their work. The characters kidnap Julio Iglesias from a TV talk show, "Spic Talk" in a desperate attempt to gain notoriety. Iglesias' ransom is a spot for the comic group as the opening act for his concert. Performances of "The Mission" ended with a question-and-answer period. The audience was made up of people interested in alternative arts. Questions were mostly about Chicano culture and experience, as in "What is that?"

"The Mission" traveled to Los

Angeles where it was well received and gained positive attention from the press in Los Angeles and nationally, though not in San Francisco.

A second play, "Bowl of Beings", was created and produced by Culture Clash and has been bought by PBS and shown as part of the "Great Performances" series. The group again received positive media attention. Reviews came in from the Boston Globe and The New York Times. San Francisco newspapers provided few comments.

Through a series of vignettes, Culture Clash explores the unique and conflicted experience of being Chicano, born of a variety of cultures that don't fit together at all. Its members are left "confused and full of rage". A "Stand and Deliver Pizza" skit examines Hollywood's creation of a dubious Chicano hero; the math teacher... personified by Herbert Siguenza as Edward James Olmos' Jaime Escalante. "The First Chicano Opera" is a tragedy of America where a Brandoesque Christopher Columbus "Don Colon" destroys his hybrid "new world" family. Most evocative is Montoya as a psychiatric patient suffering from a cultural schizophrenia of sorts.

Discovered at last by Cheech Marin, the group created a pilot for Fox, which led to other people writing their material, which led to the pre-production of six formula situation comedy episodes, which led to nothing. The series was never produced. The pilot was never aired.

Can a politically correct yet intelligent comedy trio go back to non-profit theatre after earning \$10,000 weekly? The group is caught between mainstream indifference to non-mainstream points of view and an intense interest in finding their way to a larger audience.

Run through the Hollywood machine's rinse cycle, Culture Clash has returned to creating and producing their own material. Currently, they are working on writing a script for a movie and an idea with Fox for a special. Culture Clash is also working on "Columbus on Trial" for PBS' Alive and Off Center with Lourdes Portillo directing.

Culture Clash's comedy is black or, as they say, brown. The viewpoint is from the inside of a subculture looking at itself and the world around with an understanding of history, pop culture and a wicked sense of humor. The group uses and blows apart cultural stereotypes



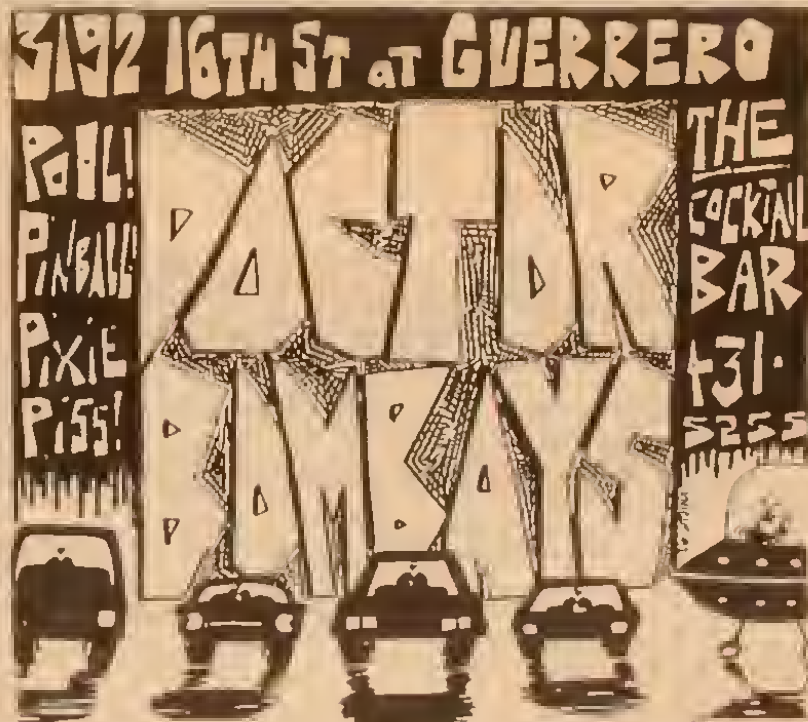
Culture Clash: (L/R) Herbert Siguenza, Richard Montoya and Ricardo Salinas

Predictable racial caricatures guide the audience through an unexpected array of U.S.-born Chicano personalities and cultures.

Members of Culture Clash have participated in Carnaval on and off from Carnaval's beginning in 1979. This year, half of a million people are expected to attend, with over 40 groups participating in the parade. Like Culture Clash, The Grand Parade's content has most often been political. Parade participants are obliged to convey their ideas through metaphor or allegory to

retain the artistic nature of the event. Both the Parade and Carnaval celebrate the cultural and social diversity of the Mission.

The parade starts at 11 o'clock Sunday morning. The route has been expanded and starts at 24th and Bryant and then moves west to Mission Street, north on Mission to 14th, from 14th to Harrison and then south to the festival site on Harrison Street between 16th and 21st. The parade ends at 2 o'clock in the afternoon which leaves plenty of time to run home and see yourself on TV.



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THE MUSIC OF CARNAVAL

by Robert Leaver

The annual Mission Camaval enters its second decade as San Francisco's most popular festival. Camaval started with the Bay Area Caribbean community, in particular Trinidadians who missed their own Carnival and decided to start one here. Growing steadily from its Caribbean roots to include many Brazilian and Latino groups, Carnaval San Francisco draws thousands of people from all parts of our multi-cultural community to participate in the grand parade.

Top local bands and internationally known artists perform on the numerous stages during the street fair. In these times of growing racial tensions and violence, it is encouraging to see such a diversity of people sharing cultures. The look of joy on children's faces is enough to confirm the positivity of this event.

Camaval began in the Catholic world as a Pre-Lenten festival... a time of public parading and music before the austere days of Lent, during which ecstatic states were surely discouraged and probably persecuted. To the African-descended people of the Caribbean and Brazil, whose culture was forced underground, this became a time when they could collectively surface, playing drums, singing and dancing.

In nineteenth century Brazil, "Carnival was celebrated by revelers throwing water-filled balls of wax at passersby and... groups of costumed dancers marching to brass band music" (Peter Manuel).

By the early part of this century, Camaval had become very popular in Rio de Janeiro, and several different musical styles could be heard. In the twenties, samba (a new music mixing African derived rhythm and Portuguese/Italian melody) became the pre-eminent music of Camaval. Samba groups were organized into "schools" for competition. Samba is historically associated with the favelas



G.R.E.S. GINGA BRAZIL won best Brazilian music and best song overall last year. Artistic Director for Carnaval-San Francisco, Marcus Gordon is hoping more Carnaval songs are submitted to him on cassette prior to this year's parade.

(hillside slums) of Rio

The processions have become more grand as the floats, costumes and choreography become more elaborate. In Brazil's most African city - Salvador, Bahia - large groups of musicians called bloco afros and afoxes parade, dominated by a "bateria" of percussion. Brazil's African heritage has survived through condomble, a Yoruba-derived Afro Brazilian religion.

In the Caribbean, the most famous Camaval is held in Trinidad. By the turn of the century, Calypso developed, a neo-African music incorporating the guitar over syncopated rhythms. There was a strong emphasis on witty lyrics sung by Calypsonians who often improvised on topical issues. Such songs could become important political statements. Reeds and horns were introduced through the

influence of New Orleans jazz and, in the forties, such Calypso-derived songs as "Rum and Coca Cola" and "Banana Boat Song" became big hits in the U.S.

By the fifties, Carnival had become the most important cultural event on the island of Trinidad, bringing many tourists to see the parades, the steel drum bands and, most importantly, the calypso

competitions. In the seventies, a new form of calypso emerged called Soca (for "soul calypso") to compete with disco. Speed up the tempo, boost the drums and bass, add "party" lyrics and you've got a dance floor that's jamming.

In Brazil, samba emerged from its carnival roots as a massive pop music force that is heard all year. Unfortunately, in Trinidad, calypso/soca has become more of a seasonal affair.

Carnaval season begins around the New Year as Calypsonians start releasing their new songs in January and February. These titled singers perform on large bills in theatres and halls (called "tents"), usually backed by a house band. Intrigues and rivalries are played out in risqué, political and, sometimes, silly lyrics. And the music - as the Mighty Sparrow sings, "this kind of music will make people lose control... (it) has rhythm and soul."

Last year's Mission Carnaval Grand Master was the Mighty Sparrow, who re-entered the Calypso Monarch competition after a 17-year hiatus, and added another crown to his collection this year, winning with "Both of Them".

This year's road march (a people's choice award) was "Jab Jab" by Superblue, following his massively popular "Get Something and Wave" of 1991. Perhaps we'll get a chance to see this soca shaman at our own Carnaval here in San Francisco some day.



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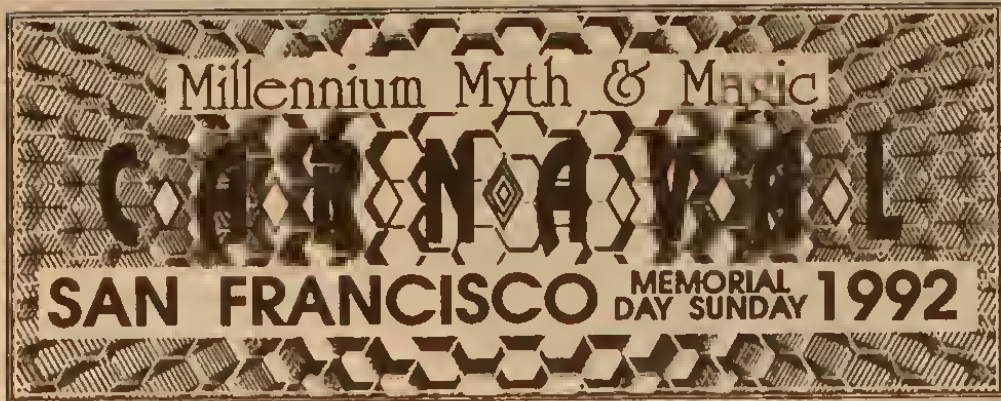
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Carnaval is a celebration and release of the cosmic mind. The great explorer of the human spirit, Carl Jung (1875-1961) called the cosmic mind--the collective unconscious and explained it as an invisible rhizome enduring beneath the eternal flux. Humans represent the rhizome's continuing best efforts at a brilliant blossom. Carnaval is mystery; the best things cannot be said. Wisdom can only come by experience, and myths are our guides on this most important journey.

Dionysus is a complex Greek deity whose Bacchae rituals of Spring were converted into the model of today's Carnivals by the Romans. This festival formalized the battle between the violence, sexuality and disorder of nature's Dionysian energy and the forces of reason and social order represented by the sun god, Apollo. It is credited with the Birth of Tragedy, symbolized by the most popular Carnaval symbol--the masks of tragedy and comedy.

The ongoing battle between Dionysus and Apollonian energy,

nature and order, female and male is the source of what is great in the Western tradition. The fusion of opposites is the heart of Carnaval. As Carnaval-San Francisco's (C'SF) premier Aztec dance troupe *Xipe Totec* (rebirth) explained in their production of *The Fifth Sun* for last year's TV audience: now is the time that humanity must come into balance with cosmos, at the center point of the four winds; now is the age of movement or change.

All our hopes centre on the fact that underneath the hectic movement of our civilization there dwells a marvelous power, which arouses itself mightily only at certain grand moments then sinks back to dream again of the future.
FRIEDRICH NIETZSCHE

The next 500: The phoenix, the great mythological bird, long associated with the magical San Francisco Bay Area, rises from the ashes of her own funeral pyre every 500 or 1000 years symbolizing the rebirth of a new age. The arrival of Christopher Columbus in 1492 forever changed both new and old worlds. Now, 500 years later, the twilight of western culture's worship of gold, glory, and a single jealous god, is upon us. Armageddon is the name



some prophecies and seers use to predict the final battle between good and evil. For whatever reason, the cusp of our new millennium has been the period of reckoning for countless of these foretellings.

A favorite San Francisco Opera production is the *Ring Cycle*, a Richard Wagner masterpiece. The final fourth cycle, *Twilight of the Gods*, points to major changes in consciousness, where destruction or transformation is possible. Apocalypse tradition would call for fire, flood or drought, but experience tells us the myth needs to be updated to include unanswerable cancer, nuclear mischief or a more contagious plague. The people, unlike their rulers, are aware of a need for a global paradigm shift if humanity is to continue to prosper beyond the twenty-first century. How many more people can the mother planet sustain? How much more exploitation, despoilation, and Apollonian domination before the great mother becomes destroyer? The need for humanity's transformation is a recurring Native American theme. The title of Fogo Na Roupas' much anticipated production this year is *A Call to Pre-Columbian America*

MEANING WILL COME FROM THE SEARCH FOR MEANING. Most of the mischief in the world Comes from people with answers. Not from people with questions. Jacob Needleman, Scholar, Seeker & Author, SF State

In this post-Joseph Campbell (1903-1987) era, many of us know the great power of common stories to shape our dreams, aspirations, and actions. No story is more powerful than our creation story. Over 3000 years old and last updated by Augustine in 400 A.D. when the Christians took over the Roman bureaucracy, the myth of Adam, Eve and the Serpent is the world's most influential story ever. Originally a story of human moral freedom that offered a multitude of personal and imaginative interpretations, Augustine's reinterpretation became a story of human bondage because of an ancestor's "original sin." It took several generations for Augustine's reinterpretation to take hold but its 1500 year reign has more to do with filling social, political and economic needs than ultimate truth. While the guilt created for all us by our ancestor's sin can be empowering, the Apollonian telling which claimed that neither sex nor death were natural has caused a lot of unnecessary grief in the world--particularly for women, gays, and Mother Earth.

If Augustine, our brilliant patron saint of spin doctors were alive today, he would likely have a different interpretation. Perhaps, he might even believe Eve to be a heroine for choosing to defy a jealous god and giving her family the opportunity to participate joyfully in the sorrows of the world by sharing the forbidden fruit of the tree of knowledge with Adam. This interpretation of the creation story might result in a culture similar to Brazil's where the synthesis of joy, sadness, and

nature's way from 'its African, Portuguese, and Indian bloodlines has given us a culture superior in some ways to our own. Brazil's most glorious statement is Carnaval and there is no greater influence on our Carnaval parade than the Afro-Brazilian.

The patron deity of Carnaval is Pan. Our goat-toed primordial naughty uncle is the son of the Great Trickster called Eshu in Africa, Coyote by native Americans or Hermes in the pagan tradition. One of monotheism's great failings is the lack of a trickster. For example, perhaps it is Eshu, and not Loma Prieta, who should get the credit for our last major earthquake, which occurred at exactly the moment of greatest dramatic impact, just after the national anthem was played at game three of the globally televised Baysball World Series at Candlestick Park. The trickster delights in frolicking with symbols and is most likely to be found at boundaries, whether it be between the underworld and light or Gods and humans. Thus Eshu's role is transformation. His son, Pan, represents Eros, the archetype who frees us from the tyranny of the ego--feel free to feel--to love.

The San Francisco Bay Area, a mere 200 years ago, struck all visitors with her amazing abundance of life. Its first human inhabitants, the Ohlone Indians, had lived peacefully and plentifully here for thousands of years and were aware of their geographic good fortune. A much cited line from an Ohlone song went: "Dancing on the brink of the world." Today, some believe that there is a confluence of spiritual power coming together in the Bay Area. For example, the predominant spokesperson for the forces which seek to redefine and revitalize

Christianity, Dominican priest, Matthew Fox, relocated his school for "Creation Spirituality" in Oakland from Chicago to be closer to this sacred energy. C'SF's largest bateria (drum group) Sons of Orpheus often performs at these non-traditional spiritual gatherings. This year they ask you to intuit a new archetype to Welcome the Peaceful Global Villager.

MADONNA'S ^{First} SCENE IN TRUTH OR DARE
"People Together Forever & Ever
Your My Family Yeah that is Right
And Never Forget that Your Family
is Your Friend And Never Doubt that
Without Them You are Nothing
And Most Importantly Never Doubt
Yourself Yeah that is Right"
Saint or Slut? Honored or Despised? Judgement
Then Forgiveness, Madonna is our Sin Sensation
Now is the Age of Lolos and Madonna reigns supreme
on Mount Hollywood. Her Magic Elber is Made of
Multiple Sexual Personas & Italian Catholic Paganism

The State of California was named in honor of a Black Madonna: Queen Califa of the Amazons. Her story was recently resurrected when the State Senate restored a WPA mural showing Califa as a Mayan Goddess. However, the original myth (the first chivalry printed in Spain) said the tribe was black women who loved war. Details are speculative, but it is thought that Cortez himself, in 1535, seeking to raise the morale of his men after they had found little material wealth, named our state after the most powerful pagan allegory of conquistador mythology.

In 1532, at the prior site of a temple to the earth goddess, Tonantzin, Juan Diego, a native middle American Christian convert, witnessed an apparition, a Black Madonna--the Virgin of Guadalupe appeared to him. At the birthplace of the Bay Area and C'SF, the Inner Mission, you can

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find innumerable shrines to this mysterious and esoteric deity of feminine wisdom. She is known by many names Isis, Kali, Sophia, Mary Magdalene, Lady of Czestochowa-Queen of Poland. Her divine unifying female principle is our link with mother nature and the dark side's role in making the individual whole. Repression of our sexuality and emotions has no place in Carnival.

Las Amazonas de Espanadlan
 Know that on the right hand of the Indies there is an Island called California, very near to the terrestrial paradise, which was peopled with black women without any men among them, because they were accustomed to live after amazons.
 They were of strong and hardened bodies, of ardent courage and of great force. The Island was the strongest in the world from its steep rocks and great cliffs. Their arms were all of gold and so were the caparisons of the wild beasts which they rode after having tamed them: for in all the Island there is no other metal.
 Montalvo 1510

This year's poster illustrates the fusion of opposites and the non-dual state we approach when we feed our souls. While the energy of life depends on polarity, the Carnival spirit is expression, which the poster shows with a counter-clockwise swastika. (The opposite direction would represent the force of repression, a notorious Nazi symbol.) Carnival is not a day of judgement or politics but of release, love and compassion. Go with the flow. Also find the serpent, Quezecoty, who sheds his skin, a metaphor for rebirth and transformation, Carnival's most enduring theme. A trademark of Escola Nova de Samba is their



street dancer's wave pattern, which connects them (and us) with the smallest elements of the universe. The mask in Carnival reveals and transforms the individual into an object of power.

At least as old as civilization, no tribe is without its use of the mask. C'SF relationship with masks is still in its infancy. Last year's parade, made innovative use of masking through portrayal of orixas (deities or psychic energy

models) and giant costumes. This year, for the first time, there will be individual prizes awarded for giant costumes.



The art of Carnival begins with belief in the individual, seeks the joy of communion with nature and the bliss of getting in sync with rhythms of the universe, and finds its heart through love of our fellow souls. For the human species to survive, the earth's future must be a multi-cultural future. Even now, as we improve so much every year, there is no greater multi-cultural event than Carnival-San Francisco.

Port-of-Spain, Trinidad, the birthplace of the world's most imitated Carnival, owes a debt to the many flags that have flown over this capital of the West Indies. Their first flag was planted by this year's great icon, the explorer from the West, Christopher Columbus. A multi-day, multi-event affair of many contests, costumes, parties, theme songs, and assemblies this Caribbean Carnival ends with everyone dancing to the same song. The wondrous experience provides participants with perhaps the most profound mystery of being, which, in their words is:
All Ah We.



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CARNAVAL'S KING & QUEEN



QUEEN ROSANA BRITO

by Stacey L. Knapp

It is easy to imagine them barefoot on the smooth sand of a tropical beach, moving rhythmic and free to the pulsing beat of drums under swaying palm trees. Both the King, Ian DeSilva, and the Queen, Rosana Brito, hold a passion for dancing which has become an irreplaceable part of their lives. Dancing, to the King and Queen of Carnaval, is an expression of their spirit. A culmination of feelings, experiences and cultures. To them, the celebration of Carnaval embodies the joy of life and love and freedom which they exhibit through their movements in dance.

Brito, who grew up in a small inland village in Brazil, says she never missed a Carnaval celebration. "I remember the drumming and dancing as a little girl and I remember feeling like I had to be a part of it." Brito says it was an inherent part of her culture which she had a hard time leaving behind when she moved to San Francisco.

She left Brazil to learn English in America, but she never expected to still be living here nine years later. "Discovering Carnaval was great for me, it supplied me with the energy to be away from my home. I found that I could be in touch with my own culture right here in San Francisco," says Brito, who now teaches five different styles of dance,

including the Samba and Lambada.

Since first hearing of Carnaval in 1989, she has been active in several dance groups throughout the Bay Area, including Escola Nova de Samba, Ginga Brasil, Orixá-Baba and Batuca. Currently, she is part owner in the Bahia Tropical on Market Street where she performs and teaches classes.

While dancing has become Brito's profession, to DeSilva it is only a hobby. DeSilva, who spent the first 15 years of his life on the island of Trinidad, says "My dancing is not structured. I just get out there and move because I love the feel of it."

He doesn't spend time choreographing or rehearsing, as many dancers do for Carnaval. For him, and the group he dances with, it is a capricious movement. "We don't even know how to spell the word rehearsal!" he says, as his three tiny braids dangle in front of his warm brown eyes. "There are really no limitations, as far as what you want to do. That is what Carnaval is all about."

For six years DeSilva volunteered for a now defunct theater outreach program which provided discount dance and musical performance tickets to impoverished or disabled people in San Francisco. It was through this program that he was exposed to many different

PHOTO BY FRANCIS BARVAS-LONA

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Now, he says, his "studio" is amongst the sweaty crowds at Niki's Barbeque on Haight Street where his favorite DJ, Cheb-i-Sabbah plays on Tuesday nights. He is also dancing with the East Bay group, All Ah We. DeSilva openly admires Brito's style and dedication to dance. He says her poise and performance finesse are something he can learn from.

Brito's dedication did not come easily. In September of 1990, she was involved in a car accident which left her with a broken leg and facial fractures. Even after this, she was determined not to miss a Camaval. By February, after months of physical therapy and gradual recovery, she was dancing again.

She says the accident left her with a desire to focus her life on dancing. Through teaching and participating in

Letting go is definitely an aspect of Camaval that is important to both the King and the Queen. The King is planning to don his favorite loin cloth for the event, while the Queen will be majestically adomed from head to toe in peacock and ostrich feathers. Her dress consists of long strands of pearl necklaces fastened with diamonds at the neck. Undemeath, she will wear a scant, diamond-studded bikini with tall white boots decorated with shiny, black feathers.

Brita's costume is typical of those worn in her own country. She explains, "In Brazil, Camaval takes place at the time of year when everybody is tanned and proud of their bodies. The women feel beautiful and there is no self consciousness." She says that here, many people feel uncomfortable about baring their skin, which holds many back from feeling the spirit of the celebration.



KING IAN DE SILVA

Camaval she enjoys watching people catch on to the energy. "It is great how people here are open to learn and to absorb this custom that does not belong to them, they are willing to be a part of it." She says that becoming Queen seems like a special reward for the years of effort in working with the Brazilian culture, dance and music in America.

The King and Queen both agree that Camaval here, and in their homeland, is time to relinquish responsibility and celebrate life. The carefree beat of the music, colorful costumes and exotic dancers lend an air of abandonment of societal norms. "It allows people to release all thoughts of daily and financial stress. It is a time to let go and forget about everything for awhile," Brito says.

DeSilva agrees. He says it is the freedom of expression which is most important. The body image is not relevant. "You can be 50 pounds overweight and it doesn't matter. It has nothing to do with the physical make up of someone."

DeSilva says he is one of the few men that wear loin cloths during the celebration. He says the reason for this is that, a lot of times, women are allowed to show their body but men don't feel as free to expose themselves. "Most of themselves, that is!" he adds with a laugh.

Whether they are dancing under palm trees or grooving atop a colorful float rolling down Mission Street, the King and Queen exude a joy of movement and appreciation for life which is unmistakable.

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THE EAST BAY CONNECTION

by Suzanne Ludlum (aka DJ Sweet Waist)

The heat is on! As Carnaval San Francisco 1992 quickly approaches, many of the Grand Parade contingents are turning the East Bay into a hotbed of pre-Carnaval activity. Fundraising events/parties, float building, costume making, dance and bateria rehearsals, banner construction - all this (and more!) prove that the spirit of Carnaval has taken hold. African drumming and chanting, Bahian afro rhythms, limbo dancing, punta dance contests, steel pan music - all are signs and symptoms of carnival madness!

A growing number of groups participating in Carnaval San Francisco are based in Oakland, Berkeley, Richmond and other communities of the East Bay. This is especially true of the Caribbean groups - Mas Makers (a two-time Grand Prize winner), All Ah We (a new group guaranteed to tear up the streets come Carnaval day), and the Masqued Revellers (a relatively small, but inspired masquerade band). In addition, the East Bay boasts ownership of one of the largest and most acclaimed samba groups, Fogo Na Ropa (aka "Clothes on Fire" - first prize winner among the samba groups for the last two years).

Other East Bay groups include the Mandaleo Institute, the Spirits of Polynesia, the Sons of Orpheus, Ginga Brazil, Olin de Contra Costa Primavera and the Cabo Verdean Association. In addition, talented float builder and artist Kip Ferris works his magic in his back yard in West Berkeley (Kip is perhaps best known for the 15-foot Bahianas which graced Fogo Na Ropa's group in Carnaval San Francisco 1991.)

One of the wonderful aspects of carnival arts is that each cultural group (Caribbean, African, Brazilian, etc.) brings



PHOTO BY BRUCE DANTZKER

Mas Makers will be going for an unprecedented Triple Crown as Grand Champion. Last years theme was "African Reflections" This year famous Trinidadian Carnival artist Steven Derrick will be helping to execute "Images Unfurled"

its own traditions of masquerade, dance and music to the San Francisco event. With many of the East Bay contingents emphasizing African and Caribbean traditions, the resulting cultural diversity gives a special vibrant quality to East Bay pre-Carnaval activities and efforts.

For example, throughout the year and especially prior to Carnaval SF, All Ah We, Mas Makers and Masqued Revellers sponsor not-to-be-missed dancehall jams and house parties reminiscent of Jamaica, Trinidad and other nations of the Caribbean - complete with live steel pan music, DJs spinning the latest soca, calypso and reggae tunes, and costumed performers

providing sizzling previews of Carnaval to come. "Play Mas!" (a term which means to sing and dance in masquerade) is the contagious cry of the Caribbean groups.

Each Caribbean group bases its operation at a "mas camp". In the mas camps, wire benders and master costume designers from as far as Seattle, New York and Port-of-Spain (Trinidad) work closely with local designers, artists and seamstresses to transform wire, feathers, foam, fabric and other materials into a dazzling array of costumes, including massive Trinidadian king and queen costumes that are intricately engineered to dance dramatically through the crowd.

The mas camps present an exciting opportunity for Bay Area residents to learn about and get involved with Caribbean carnival arts - all to the beat of Calypso music, and fueled by delicious Caribbean food and drinks. Check 'em out!

The samba groups are no less devoted or inspired. Dance rehearsals, as well as costume construction, take up hours of time and dedication. Each of the samba contingents, following Brazilian and/or Bahian traditions, assemble a production that includes not only costumed dancers performing complicated choreography, but also a bateria of drums and other percussion instruments that keep every set of feet dancing!

For the last several years, the East Bay contingents have been growing in strength and power, moving step by step into the forefront of carnival arts in the Bay Area. This year, all the contingents participating in Carnaval San Francisco have been invited to participate in Canjama, which will take place in downtown Oakland the weekend after Carnaval (May 31st). Thus, all carnival/carnaval* maniacs (this writer included) will have a chance to continue the joyful madness. See you in the streets.

*English-speaking Caribbean nations use the term "carnival" while Brazil and Spanish-speaking Caribbean countries use the term "carnaval". For more information on Mas Camps in the East Bay, contact:

All Ah We c/o Horn's Caribbean Spice, 1920 San Pablo, Berkeley (510) 649-8210.

Mas Makers & Friends of Trinidad & Tobago, 5425 Ygnacio, Oakland (510) 534-6331.

Masqued Revellers c/o Beatix Watson (510) 234-8013.

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ROBERT COLE HONORED



PHOTO BY JEANNIE HALLACY

Robert Cole, neighborhood activist and President of the Sycamore Neighbors, is the recipient of 1992's Angelo J. Rossi Award presented by the S.F. Clean City Coalition for his outstanding work in neighborhood beautification and clean streets.

At an April 21st luncheon, attended by Mayor Jordan, Clean City Coalition chief Charlotte Swig-Maillard and several hundred representatives of San Francisco's business and civic community, Cole received not only the Rossi award but a certificate of appreciation from the Mayor's Office and a Certificate of Honor from the Board of Supervisors.

At an April 21st luncheon, attended

TIMELY MOVE CORRECTION

Mission institution Modem Times completed its move to new headquarters at 888 Valencia last month with the help of about 30 dedicated volunteers. The move went smoothly and was polished off in a day, certainly less time than it would have taken the Bush Administration.

Last month's story on Coro Hispano stated that the group had received \$200,000 in 1975 from the San Francisco Foundation. The amount was actually \$20,000. Coro Hispano, like most Mission Arts groups, has never gotten six figure funding.

Look for Modem Times to resume not only book sales but their popular speakers' and readers' series in the near future

MALCOLM X PARTY

The first annual Malcolm X Birthday Party will be held on Tuesday, May 19, 1992 at the Nightbreak, located at 1821 Haight Street in San Francisco. Doors open 9 PM and festivities continue until 2 AM.

Music will be live, featuring Bay Area band favorites Endangered Species and the Unknown Giants. During intermission, house music will reign with DJ David "Magic D" Hall of the Good Vibe Tribe. Caribbean cuisine will be provided by the Welcome Mat Restaurant.

The Malcolm X Birthday Party is being produced by Cynthia O. Toliver of International Cuisine Productions. A portion of the proceeds will go to Rafiki House, part of the Black Coalition on AIDS. Volunteers from Rafiki Services will be distributing AIDS info and condoms!

Admission is a sliding scale of \$5-10. Must be 21 years of age or older.

For more information, call (415) 267-3129 or (415) 647-3663.

BANANAS, ETC.

by Richard Washbourne

Anne Chamblin is having a show this month at Pancho Villa's. Her paintings are bright, jazzy, cartoon-like and distracted just the thing for us TV-nurtured,

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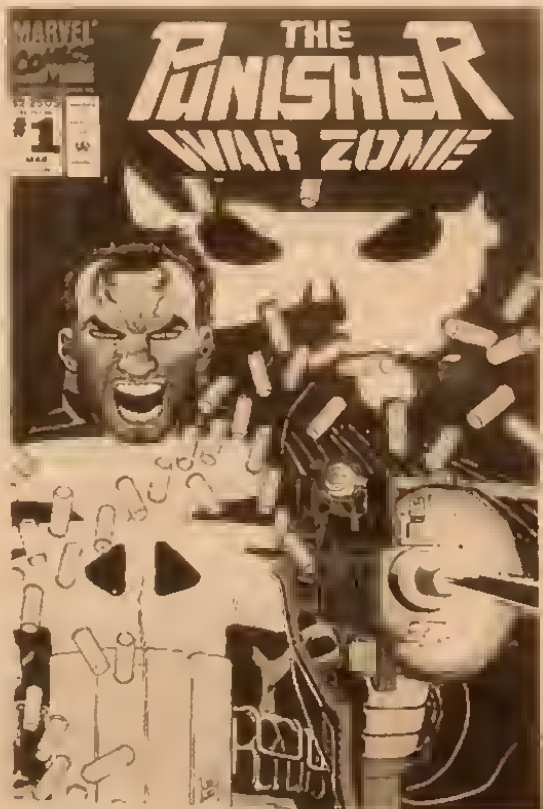
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channel-hopping, remote-control junkies. They are funny and sinister and technically very well executed - her lighting reminds me of Wayne Thiebaud's. I met her in Muddy Waters and got her to give me some insights into her work.

just pull them off, like they don't belong." I asked her a little about the creative process.

"I don't know that much about painting. I like to do more than one thing at a time: I talk on the phone, do the dishes and paint. I'm not very

"I like to paint bananas and hands:



Foto: El Ojo de Vidrio

hands are the first things I look at on people, and bananas kind of look like hands. I also like to paint tulips, penises, people having sex and myself in the laundry. I like to paint people rather than landscapes: one day I went down to the beach and tried to paint the sea. But it was so boring: nothing but peacefulness. Sunbathers and sun tan lotion bottles are more interesting than the sea. I always have really big lips and noses in my paintings and they're always really askew - I can never fit the features into the faces. I never paint ears and teeth - ears look like they're added on, like you could

centered. I can't sit down for too long. I like to slide down banisters a lot. I have no sense of direction. I get lost one block from my house. Painting is like eating - you can just paint your ass off and you feel full like after Thanksgiving."

So next time you're eating your ass off at Pancho Villa's, check out Anne's paintings. They're definitely worth the trip.

Anne Chamblin's paintings will be on display at Pancho Villa Tacqueria (3071 16th between Mission and Valencia) from May 4th to June 4th.

A UNITED MISSION NEEDS YOUR HELP

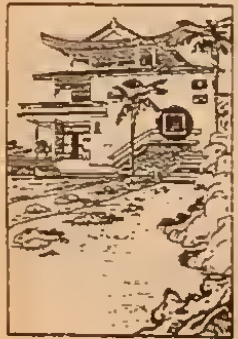
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 (Tuesday, May 5 at 6:15, 10:15 only.)

DIRECTOR / STAR ALLEN BARON IN PERSON FRIDAY AFTER 8pm SHOW!



INCIDENT at OGLALA

Leonard Peltier has been in jail for almost fifteen years, convicted—after the biggest manhunt in FBI history—of killing two FBI special agents and another Native American in a shoot-out on the Pine Ridge Reservation in South Dakota in June 1975. By revealing the circumstances of the incident, the terror under which most people on the reservation lived, and the relentless persecution with which the government pursued its case, the film discloses what seems to be a gross miscarriage of justice. Reconstructing history to discover truth is the basis of any trial. It's a difficult process, resting on often-conflicting testimony and memories and rarely reaching a clear resolution. It seems

even more ephemeral when the reconstruction is undertaken sixteen years after the fact. Given these difficulties, *Incident at Oglala* is a compelling achievement because of its comprehensiveness and balance. Apted uses eyewitness testimony and interviews with legal sources on both sides to document the case. In addition, after months of effort, the filmmakers were able to shed new light on what happened. *Incident at Oglala* raises significant questions about this case and also about the possibilities of justice for anyone who rebels against government authorities.
 —Geoffrey Gilmore, *Sundance Film Festival*

U.S. Theatrical Premiere Friday May 22!
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—Janet Maslin, THE NEW YORK TIMES

“★★★★!

Riveting!”

—Marshall Fine, GANNETT NEWS SERVICE

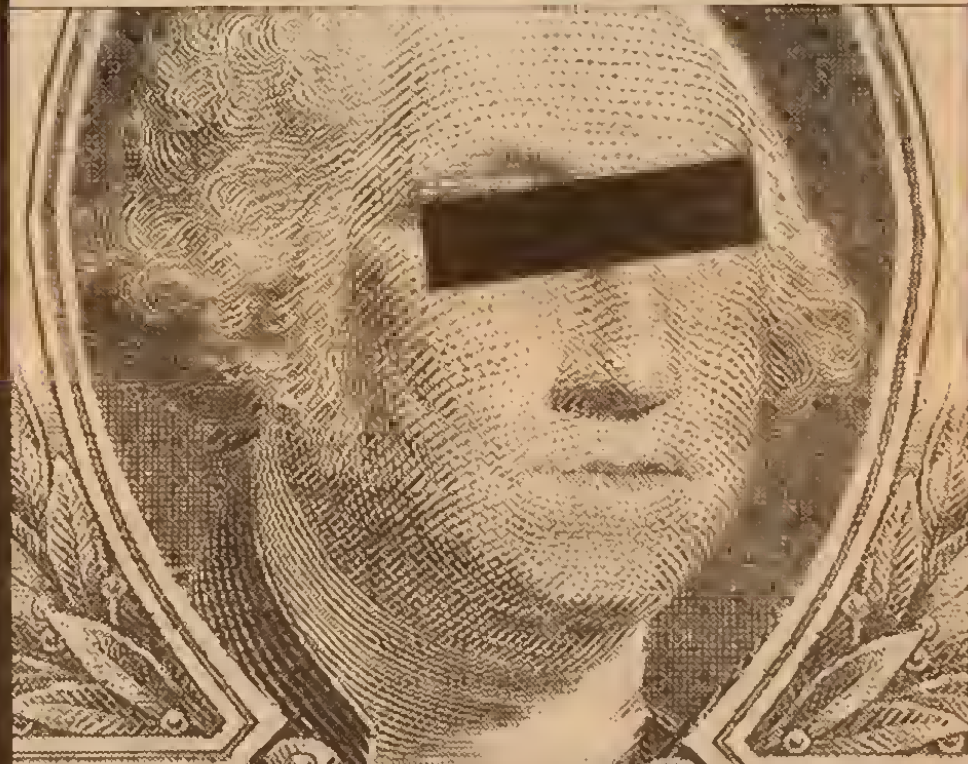
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A deserving winner of last year's Academy Award! A thoroughly human story.”

—Kenneth Turan, LOS ANGELES TIMES

“Two Thumbs Up!”

—SISKEL & EBERT



AMERICAN DREAM

A film by Barbara Kopple

Thirteen years after her Oscar-winning *Harlan County, U.S.A.*, Barbara Kopple has produced another brilliantly original inquiry into the American social and political landscape. For over six years she documented the course of a strike by the workers of Local P-9 of the International Union of Meat Cutters in Austin, Minnesota, where the Hormel Company imposed a substantial wage reduction on the 1500 workers in its meat-packing plant. Kopple's film is a passionate and moving portrait of the cold-hearted consequences of the strife for individual workers and their families. Their small town is tragically torn apart, pitting brother against brother, and friend against friend, in a no-win situation. *Winner of the Grand Jury Award, Audience Award and Filmmakers Trophy at Sundance.*

—Geoff Gilmore, *Sundance Film Festival.*

S.F. Theatrical Premiere Friday, May 8!
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 at 7:00 & 9:30 (Wed, Sat, Sun mats at 2:00 & 4:30)

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NEW COLLEGE OF CALIFORNIA COMMUNITY ACTION Journal

Volume 11, Issue 5, May 1992 766 Valencia Street San Francisco 94110 626.1694, Ext. 427

Earth Day Greentalk: The Feminist Dimensions of Green Politics



by Robin Krop

(Editor's note: In the Spring of 1988, the San Francisco Greens and New College finalized an agreement involving the use of space at 777 Valencia St. and the Greentalks series was initiated. Since that time, many exciting and informative speakers have presented on Green issues there. For upcoming Greentalks see the calendar on page four or call the San Francisco Greens at 255-2940)

On Wednesday, April 22, 1992, Charlene Spretnak, noted author and co-founder of the U.S. Greens in 1984, gave a presentation at New College, entitled, "The Feminist Dimensions of Green Politics". Her talk was the second of five SF Greens-sponsored Greentalks this spring focusing on what Green politics means in follow-up to the California Green Party having qualified for ballot status in January.

Charlene began by discussing gender dynamics in U.S. social change movements, including the American Revolution, labor movement, civil rights movement, New Left movement and the peace and environmental movements. In all of these movements, she described how women usually felt discriminated against and their concerns dismissed by men. This experience led women to organize a women's liberation movement in the late 1960's and later, for some to join the Green movement with "guarded optimism".

She next considered gender dynamics in the West German Green Party. In the summer of 1983, she interviewed 60 West German Greens and co-authored a book with Fritjof Capra, *Green Politics: The Global Promise*. Describing in her talk how the German Greens went down to defeat at the national polls in 1991, she felt that she saw the roots of the problem in her 1983 interviews. Women repeatedly mentioned being dismissed, ignored, outshouted, etc., by the men, their feminist agenda and process concerns not taken seriously. Women left the party in droves and its popularity waned.

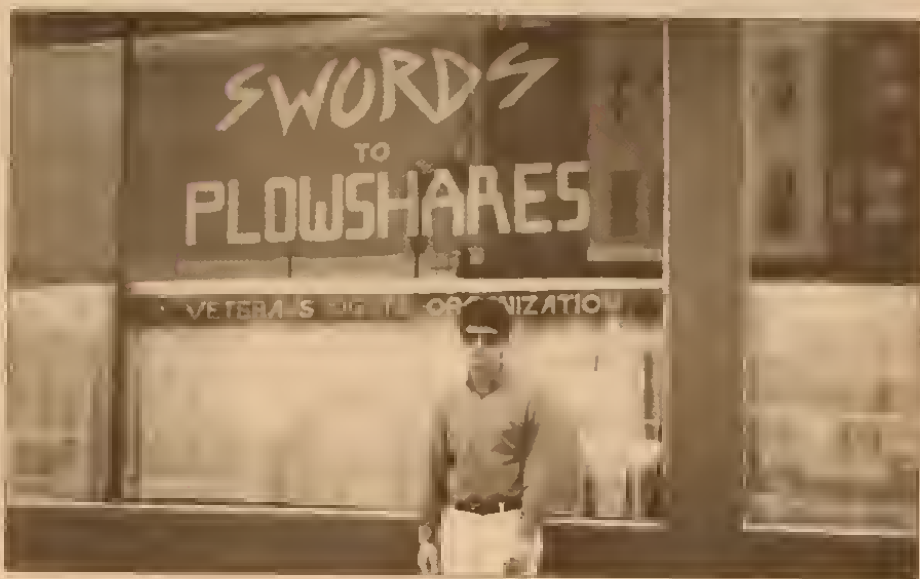
Concerning gender dynamics in the US Greens, Charlene said they were "not bad, but could use improvement". She mentioned examples of women being harassed and targeted and some leaving the movement.

Next, she tackled a feminist analysis of the patriarchal mode of being, or non-being, in which men are socialized to cut off from their mothers, from girls and women, from close relationships with their fathers and other men, from other species and from nature. This deep assundering from a shared ground of being leaves men feeling separate and autonomous, in need of constructing a self in opposition to others. Men thus see that which is not controllable - feelings, the body, etc. — as chaotic, even dangerous and in need of control. Men often express a disdain for feelings, empathy, vulnerability, ambiguity, multiple perspectives, relationship and women's seeming acceptance of staying on the bottom end of the totem pole without fighting for advancement and status.

However, the feminist analysis goes on from here to point out that many cultures, including the men in them, weren't and aren't always cut off from life. In Charlene's other books, *Lost Goddesses of Early Greece*, *The Politics of Women's Spirituality* (as editor of this anthology) and most recently, *States of Grace: The Recovery of Meaning in the Postmodern Age* she describes the current feminist research on how early cultures worldwide from 35,000 years ago had a relational and celebrational connection with all of life. Men were part this in the respectful organic cultural orientation.

Continued on page 3, see GreenTalk

LAW SCHOOL GRADUATE FIGHTS CITY HALL CUTS FOR HOMELESS VETERANS



"They shall beat their swords into plowshares, and their spears into pruning hooks. Nation shall not lift up sword against nation. Neither shall they learn war any more."

— Isaiah 2:4

George Bush has postured and lied about a "kinder and gentler America". Now, a San Francisco Health Department report responding to the budget deficit, has called for major cuts including the Mental Health program for homeless vets operated by Swords to Plowshares. The Director of Swords to Plowshares, a veterans rights organization, is Michael Blecher, 1979 graduate of the New College School of Law. He is now organizing an opposition campaign to restore the necessary funds for services to homeless vets.

When Michael Blecher graduated from a Reading, Pennsylvania high school in 1967, the mystique of fighting for his country, looking good in a uniform and the self image of being a tough working class kid made enlisting in the Army seem like a reasonable decision. A year and a half in Vietnam with the 101st Airborne Division brought painfully into view many of the contradictions in the American Dream that he hadn't seen before. This was particularly true of its need for wars, and the cruel way it treated those it sent to war — its veterans — once they had returned. Only a very short period of time passed after his discharge before Michael was working with the activist Vietnam Veterans Against the War (VVAW) and, after a couple of years in junior college, finding himself radicalized even more as a student at Berkeley. When he graduated in 1974, he thought that a career in law would give him the skills to change some things.

Because of the reputation of its apprenticeship program, which place students in progressive community organizations to do legal work, Michael didn't consider options other than New College. Soon after entering, Michael found himself at Swords to Plowshares doing the important work of representing vets in their fight to have PTSD (Post-Traumatic Stress Disorder) be considered a legitimate claim to disability. Always, for Michael, the issue was both of utmost import for the life of that individual, but also, to ever remind this country that the true costs of war go far beyond the immediate casualty counts.

Michael began working at Swords as a CETA worker before his graduation from Law School in 1979 and continued afterwards. By 1982, he was named its Director. Since that time, he has continued to develop and expand its guiding mission - to offer expert and caring services to veteran who have nowhere else to turn; to be accessible and responsive to those with the greatest needs; and to be an advocate and catalyst for greater services, greater attention to and greater understanding of veterans' needs. Sword's goal is to provide for the "whole veteran" not only by addressing survival needs of the homeless and disadvantaged, but also by providing supportive counseling for the aftershocks of military service, employment assistance and opportunities to truly heal the wounds of war. To do Swords has developed programs in Networking and Lobbying for Veteran's Issues, Employment and

Continued on page 3, see Swords

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POETRY PAGE

New College Poetics Program recently hosted a book party and reading for Lawrence Fixel to celebrate the release of his Coffee House Press Publication, *Truth, War, the Dream—Game*

from Reading Borges

... I have put aside the books, but the words, the images continue to resonate. If Borges is right, the Labyrinth is not myth or metaphor, but inescapable fact—even the central fact of our existence. The case appears at its strongest in the story of Pierre Menard, referred to as the “contemporary author” of another version of *Don Quixote*. (Somehow identical with the original!) As one tries to penetrate the intention here, what emerges is the view that—at some other level of awareness—individual creation is, at the same time, the property of the whole species. For as we look in that direction, who appears but Quixote himself eyes glazed, the elongated, disarrayed figure crossing an endless plain. But notice also the same Quixote we always expect to see! One cannot help wondering if we could somehow erase the expectation, what then would appear? Perhaps a Quixote who is both *everyman*—forever subject to fantasy and illusion—and the *very man* whom Borges describes as “always unique, always unfathomable.”

Lawrence Fixel
from *Truth, War, and the Dream—Game*

MACH 12

A ‘Sony’ portable stereo
and
A ‘Honda Civic’ after
years
of similar design in high-
density
plastics and aerodynamics
will become the same thing;
play-back and transmission will be
virtually
indistinguishable
from each other and after
the High-Speed Neuro-Dubbing
all that’ll be required
from us is to ‘get in’ or
‘plug in’ and even
that will be,
‘optional’.

Thomas M. Stolmar



Thomas M.
Stolmar reading
at NCOC.



James Bastian
reading at NCOC.



Jack Marshall reading at NCOC.

As for talk of
poetry’s luxury, necessity,
I see you amused, lean slant, mimic the rough
wry sound of those stern lobstermen
standing knee - deep among their pots,
asking, “Much demand for it?”

Jack Marshall

from *THE UNITED WAY*
dedicated to George Oppen



Bill Berkson
reading at
NCOC.

GRAPHICS

Epodes of bat in city streets
Sucrose end-all spraying rural yards
Oil poured on the curious ear
Pressed against antibiotic, zero breast

Green gum and a dribble
Occlude in revision of clean pines
Overdone as expensive
Modulation and nubile fender drifts

Little light skims from the top
But there lies the clever ground
Usurped by the rightful observer
Restoring to us our vanity, his carte blanche

Bill Berkson

pale stems lacerated
magnified into a room divided
calculations of the volumes
of liquid amber
tears that fall and crack under
the wishful hand among
the touch of dusted yellow white skin
fragrant with bitter- sweet life
bruised lips turning away to brown
precipitous leaves
sinuous
float on delicate stems membered
to the rage of new worlds
seeding
precariously thin
thin veined membranes lift
from distortion to translucence

James Bastian

Spinx Consort in OVERSHADOWS

REVIEW IN PROSAIC ODE FORM TO ELIZABETH BRANDEIS, CARMELA LIEBERT, STEPHANIE EVERETT, DRAKE, AKINUYELE SADIQ, GROVER DEWITT, MICHAEL ARBOIT, ERICK GILBERT AND THEIR PIECE

by Pat Freed Ackerman

I want to see some thought and emotion arise out of empty space, out of music and the flickering body. What is more: that I need some of this mystery, overdue gentleness. Some form of windstorm of human motion to scatter this across the floor.

This gathering in a space in darkness—this desire from this thing performed before my eyes. This motion—this light—this sound given to us who sit alone in the dark.

Alone with these dancers, ones who point with eyes cast down toward sun rays a long way off it seems—or suddenly—so close the light singes our faces. Ones who sing in the cushion of dark to ones who listen expecting conflagration and finding conga drum, guitar, baritone horn and saxophone—harmonious unheard fomentation of heat and timbre, expecting dissertation finding emotion confined to muscle freeing itself, expecting fear and finding something else finding fear condensed to the size of a flame lifted up examined and extinguished. Expecting simple steps finding intricate unravelings of riddle and rhyme over time the least of which is this defining.



All Photographs on this page by Ralph Ackerman

GreenTalk, from page 1

Nature and natural cycles felt connection with all life, feelings, sexuality, etc. were all greatly valued in the early cultures. Women were considered sacred and nature was viewed as female and worshiped as such including by men (origin of our phrases "Mother Nature" and "Mother Earth" as well as many other words).

After this relatively lengthy period of gathering, horticultural and agricultural societies, there came a gradual patriarchal takeover beginning approximately 7,000 years ago by nomadic pastoralists who spread West, South and East, instituting societies based on force, warfare, domination and enslavement. The natural self-acceptance of being - indeed, the very freedom of being - was lost to a forced cut-off of connection. We stand today with a dire need to re-establish respect for life's processes before we lose our planet to further ecocide and each other to further genocide.

So where can society and the Green movement go from here? Perhaps one of the first solutions is increased awareness and education of history and options. Charlene referred to Deborah Tannen's book, *You Just Don't Understand*, which reads like a "cross-cultural" description of women and men's two different cultures and languages. She also recommended a pamphlet by San Franciscan Bill Moyer, entitled "Ending Male Oppression in Mixed Groups". Educative reading such as Charlene's writing mentioned above as well as many other feminist analyzes of patriarchy can be found in bookstores today.

Charlene mentioned the importance of structurally having feminist concerns included in Green Party platforms. Meetings can be co-facilitated by a woman and a man, who alternate recognition of female and male speakers. Groups can begin by doing a feeling check-in so that people understand the emotional context they're starting with. Designating someone as vibeswatcher is also very useful in being able to temporarily stop a meeting when verbal violence and/or tension occurs.

In closing, Charlene mentioned that we need to live our visions as we do our social change work, which means paying attention to how we do our politics, how we treat each other and ourselves and to ask ourselves if this is a safe space to be and, if not, how are we going to make it a safe?

Swords, from page 1

Training, Mental Health, Legal Advocacy, Transitional Housing, and conducts cultural activities related to veterans issues.

Michael, through Swords, has played a role in many of the important legal rights struggles for veterans. In addition to the PTSD issue, Swords developed a comprehensive Agent Orange Self-Help guide, one of the first such efforts to assist vets in seeking compensation for medical disorders caused by Agent Orange. In 1983, Swords joined the National Association of Radiation Survivors in challenging antiquated laws which prevented vets from getting legal assistance, as well as, established that vets have legal recourse in challenging the rulings handed down by the Veterans Administration.

Swords has also been responsible for many community cultural events focusing on veterans issues. These have included a benefit concert with the Jefferson Starship, the Grateful Dead and Country Joe MacDonald; a benefit, *Cold Nights, Warm Hearts*, in November of 1989 for homeless vets affected by the earthquake; and the premiere presentation of the powerful Vietnam war film — *Dear America: Letters Home from Vietnam* — in 1988 at the Palace of Fine Arts.

But now much of this is threatened. Michael argues that the facts of the situation would argue against the logic of the cuts. Fully 35% of the homeless are veterans, many of whom need mental health care. Swords to Plowshares is San Francisco's only community-based organization working on behalf of the neglected population of homeless veterans. The local VA relies on Swords to provide direct services to homeless vets that the VA cannot. Swords has been providing services to veterans since 1974, and the Community Mental Health contract is the only city funding Swords has. In return, Swords brings many thousands of State and Federal dollars for the rehabilitation of homeless veterans. Michael is concerned that this cut would mean that, with no other programs to absorb the clients, many homeless vets will slide backward into medical, psychological and/or substance abuse problems. Also, the networking that Swords does will be lost and affect other city service organizations.

Michael is urging people to write Mayor Jordan to express support for Swords' unique and effective program and protest the cuts, as well as, writing to members of the Board of Supervisors - especially those on the Budget Committee — Jim Gonzales, Terence Hallinan and Carole Migden. Anyone wishing more information should contact Swords to Plowshares, 400 Valencia St. in San Francisco or call them at 552-8804. If we are ever to have this kinder and gentler America, it will be people like Michael and the others at Swords who lead the way.

Weekend College Group Initiates World Tree Project



Evolving from a series of Weekend College seminars led by Core Faculty member Gerry Dekker on ways of knowing, ways of seeing and the integration of theory and practice, a group of New College faculty, students and alumni have established a non-profit institute, The World Tree Project, Inc., to explore the relationship between culture and the environment and to document their work in film and video. They are particularly interested in discovering ways that ancient and indigenous cultures created complex and developed societies without exploiting their natural surroundings. Because of the current situation in the world's rainforests, their first trip took them to Guatemala to explore the culture of the Maya.

The World Tree Project began seven months ago with a small group of students meeting with Gerry Dekker. After consulting with David Smith, a lawyer and New College Law Librarian, the group decided to set up a non-profit organization to be able to raise funds to explore their interests. The organization, established a board which includes Gerry Dekker, alumni Mona Marks and Len Warner, current student Sean Wilson, as well as, photographer Roberto Vicano-Vegas, visiting Humboldt State Geography professor Gunter Krause from East Berlin, Weekend College faculty member Nancy Brumbach, local chiropractor Ricky Fishman and Laurie Holt, actress and teacher from ACT. With non-profit status, the group was able to acquire donations of air fare from Aviateca, video equipment from Gasser's, lodging and a great reduction in cost of processing of film and video. The trip was then set for March 31 - April 13.

Mona Marks is a recent graduate of the Weekend College. She transferred to New College after several years studying photography at the University of Arizona, as well as, some time at San Francisco State in film. A growing interest in video, as well as, the desire to be in an alternative educational environment led her to New College. Working with her advisor Alec McLeod, she developed her Senior Project in Visual Anthropology which examined television viewing habits.

Len Warner began his education at UMass in Amherst. After dropping out and moving to San Francisco he enrolled at New College. Len took courses in Power, Politics and Society with Jon Garfield, the Sociology of Work with Ann Berlak, literature classes with David Meltzer and was particularly inspired by a class on Brecht taught by SF Mime Troupe founder, Ronnie Davis. Len did his Senior Project on new interpretations of Shakespeare's King Lear and graduated from the Humanities Program in June of 1989. He is currently in the M.A. program in Humanities at SF State.

Sean Wilson grew up in New Zealand and Berkeley. He began his college education at the Odyssey School in Berkeley. He then spent a brief period at the California College of Arts and Crafts, and completed his A.A. in film at Laney College. After taking classes with Gerry Dekker at Columbia College, he transferred to the Weekend College in the Fall of 1991. His Senior Project is in Documentary Video.

The group spent several months in reading and discussion before departing on March 31. Arriving in Peten Province in Guatemala, they traveled to Tikal National Park which is part of the Maya Biosphere established by Mexico and Guatemala. The contradictions abound in the Guatemalan government's support for a project de-centering European influence in the history of Central America and emphasizing the role indigenous people, in contrast to its marginalization and massacres of Indian people. Still, the indigenous people who acted as the groups informants encourage the group to tell their story. In a country where there have been no efforts at land reform and the same few families control virtually all the wealth, the human spirit is still alive. Because of the heat and the bright light, Gerry, the students and the crew worked from 4:00 am until 12 noon or 1:00 each day doing interviews, examining the pyramids and other ruins, and exploring the rainforest. After 14 days with notebooks filled, rolls of film and hundreds of hours of video tape, the group reluctantly returned to San Francisco.

The goal of this first project of World Tree is the production of a hour long video celebrating the contribution made by indigenous people in the Western Hemisphere before the arrival of the Spanish. The work has already begun. Gerry Dekker is writing the script, Mona has begun doing the video processing and Roberto is working on the still photos. Others in the group are seeking the additional funding required to finish the project. It is hoped that it will be shown in 1992 at festivals worldwide, as well as, in San Francisco.

Already, The World Tree Project has begun work on a second effort. It is hoped that a similar study will be undertaken soon with the only other indigenous culture to thrive in the midst of a rainforest - the Khmer of Cambodia. Anyone wishing information or who wishes to help in this struggle for the re-humanization and re-spiritualization of our relationship to nature should contact the World Tree Project, Inc. at (415) 776-1204.

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Photos

Ralph Ackerman
Michael McAvoy

FOOD NOT BOMBS B E N E F I T



On Saturday April 25, nearly 300 people jammed the New College of California's Law School to hear MDC, Don Paul, the Gel-o-tones, Ovarian Trolley, Naked Ape, I-Sid, Gecko, and Rss Deep in Hippies and raise money for food Not Bombs Legal Defense fund. The Benefit was organized by Komotion in Exile from Klub Komotion which recently lost its ability to use their own space. New College will host another benefit for Food Not Bombs on May 30th featuring Penelope Houston



~ The 1992 Elections: A Socialist Perspective ~

On April 15, the Politics and Society Program at New College hosted a panel discussion organized by Democratic Socialists of America which featured Michael Leighty, National Director of DSR, Max Anderson, from the Committees of Correspondence, and Eileen Raphael, from the Advisory Board of *Crossroads Magazine*. Michael Pinkus, Northern California DSR organizer chaired. The panel focused on the issues of the economy, racism and access to health care as they will be affected by the 1992 elections. The prospects for change look bleak whatever happens and the panel called for a strategy which uses the elections to do education, community mobilization and organizing on a local, state and national level.



Ron Daniels, Independent Candidate for President

On April 9, Ron Daniels, an independent candidate for President spoke at a forum at New College. Daniels platform calls for an end to racism and sexism, as well as, a Domestic Marshall Plan for community economic development in this country.



Celtic Music Concert

On Saturday night, April 11 in the Art Space at 766 Valencia St., Maire Ki Chathasaigh from West Cork, Ireland on Irish harp, and Chris Hewman from England on guitar, gave an truly unique concert. Ranging from the traditional Irish reel to the baroque hornpipe to the Basque waltz, this duo stretched one's notions of what traditional Celtic music is about. Anyone interested in finding out more about this group should contact Quandary Productions (202) 363-6389.

May EVENTS

1st Cine Accion: "Short Films from Latin America", 7:00 & 9:00 PM, 777 Valencia St. Call 558-8138 for details.

6th Greentalks: "Beyond the Geopolitical Game: A Call to Action for a Green Foreign Policy" given by Ross Mirikami, Project Coordinator of the Arms Control Research Center, 7:30 PM, 777 Valencia St. \$5-10, call 255-2940.

8th Cine Accion: "Short Films from Latin America", 8:00 PM, 777 Valencia Street. Call 558-8138 for details.

9th New College of California "Arts and Social Change Showcase". Student and Faculty productions and exhibits.

15th Cine Accion: "Short Films from Latin America", 8:00 PM, 777 Valencia Street. Call 558-8138 for details.

16th "Recent Political Events in Ireland" featuring Mary Nelis, Irish Women's Rights and Civil Rights activist. Ms. Nelis will focus on the recent Abortion rights struggle in Ireland, the women's movement and the struggle around Articles 2 & 3 of the Irish Constitution. Irish music and dance will follow. 7-10 PM, 777 Valencia St.

21st Greentalks: "Have I Got A Story to Tell You", a theatrical presentation of global wisdom, stories and social commentary by De Orr, Bay Area African American storyteller, actress and playwright. 7:30 PM, 777 Valencia St. \$5-10, call 255-2940.

22nd Cine Accion: "Short Films from Latin America", 8:00 PM, 777 Valencia Street. Call 558-8138 for details.

23rd Linda Serbu, Senior Project Presentation - "The Smell of Guilt" 777 Valencia St. \$3. Preview showing May 18 & 19. Also 5/24; 30 & 31. Call 255 - 6856.



~ Homelessness, the Housing Crisis and the Failure of the Two Party System ~

was a Speak-out organized by the Labor Party at New College on April 24. It featured a discussion with: Paul Wiegand from the San Francisco Coalition on Homelessness; Barbara Neighbors-Glass Director of the Income Rights Project; Garth Ferguson, homeless activist; Laura Ware from the Coalition on Homelessness and Steve Zeltzer of the Labor Party.



DREAMING OF ROSES

Anyone who has ever owned a thoroughbred racehorse can tell you that winning the Kentucky Derby would be like a dream come true. The reality, however, is that most horses never make it to the races, let alone ever win an event.

That fact doesn't seem to have dampened the spirits of one Mission District thoroughbred owner, whom we will refer to as Mister E. on the condition of providing him anonymity.

Tricky Seven, a two-year-old colt sired by More Asian out of a Jenny Factor mare, will go into training in the near future. Thus far, Mister E. is pleased with his young charge's progress.

"The thing I like most about him is that he appears to be real sound. He hasn't been injured or sick, knock on wood," he said.

Mister E. comes from a family whereby horse racing and gambling are a part of everyday life. It's always been his dream to own such an animal. His uncle, Mont R. Hall, used to condition

MORE BLOODLINES

Donna Cook, who owns Desert Determine, one of the greatest sprinters of the past 20 years.

"He may not be the best bred colt around, but until he actually runs a race, we don't know what kind of a horse he really is," said Mister E.

Tricky Seven has a question mark emblazoned on his forehead. As for his future, only he can provide the answers.

Crescent, informs us that the five-year-old mare, who ran on the Northern California

Fair circuit, has been retired and will be pursuing a career at the breeding shed where she stands in Cloverdale.

Apparently, that doesn't appear to be much of a problem for the daughter of Red Crescent - Vitality.

"The other day she went into heat and nearly stomped me," said Cook, who originally purchased Red Crescent for \$875.

HANDICAPPING ACE

One of the best handicappers this writer has had the pleasure of knowing is none other than Capp St. Jesse. His methods have proven to be par excellence and it should come as no surprise that he and his brother, Fishy, have nailed the elusive Pick 6 more than a few times over the past five years.

In the recent Handicappers' Challenge, this writer survived 18 of 20 races in the semi-final round using techniques previously passed on by Capp St. Jesse.

One such method involves betting horses who are into their third race following a 30-day layoff. The reasoning behind this, according to Capp St. Jesse, is that most racehorses only fire one good shot before tailing off.

A partial list of April winners who fit that modus operandi include Spanish Pistol (\$10.20), Executive Jess (\$7.80), My Scotia Belle (\$9.40), Truly Needy (\$9.20), Emperor's Reign (\$6.00), Fabulous Position (\$5.80), Shame on Norman (\$4.00), Wooden Wishes (\$8.00), Classic Punch (\$24.60) and Apreciada (\$47.00).

TAVERN POOL UPDATE

After six weeks of league play, teams

are beginning to sort themselves out as contenders and pretenders.



Perennial power Rich's Place (California @ Hyde) has distinguished themselves as the frontrunners in both the Monday Men's A and B Divisions with 5-1 (65-25) and 4-2 (50-40) records respectively.

The big guns at El Farolito (Mission @ 24th Street) are still within striking distance. However, their April 13th defeat on their home turf at the hands of Eagle's Drift in "A" (3-3, 43-47) may have significantly hampered their bid to dethrone Rich's Place in the Monday Men's - Division A. El Farolito was tied with Skip's Tavern for second place with a 4-2 match play record at press time.

In Tuesday night action, the Open - Division A battle looks like it could go down to the wire as Scirocco Club A (5-1, 49-41), Bacchus Kirk (4-2, 50-40) and El Farolito (41-34) all have a chance to take the top prize with just four weeks remaining.

As for Tuesday Open - Division B, Rich's Place B (4-2, 52-38) faces serious challenges from The Expansion (4-2, 51-39) and 3rd Street Station B (3-3, 47-43). Blondies' (1-4, 27-48) appears outclassed and may have to wait until next year.

The Thursday Women - Division A league finds Tip Top Inn (Mission @ 26th St.) showing the way with a 6-0, 62-28 mark. Led by top ranked Coca Jones, who sports a league high 16 victories, Tip

Top Inn daylighted Eagle's Drift in by a 10-5 score in their most recent outing.

Among the Mission District table runners for the month of April were Manuel Hernandez (El Farolito) who accomplished the feat twice, and stablemates Marvin Bermudez and J. R. Diaz.

Congratulations to George Davenport (Tip Top Inn D) for being one of only two shooters to pull off an 8-ball break last month. The other person to duplicate that feat was Rich Keen from Bacchus Kirk.

UNDEFEATED UNDERDOGS

It's something of a rarity in sports when an unbeaten team takes on the role as the underdog, but that is exactly what Chevron (10-0) was going into their championship game against Potrero Hill in the San Francisco Parks and Recreation Department six-foot-five-and-under Basketball League.

Since the game was postponed until May 1, the results could not be reported at press time.

According to amateur oddsmaker Kid Anthony, Potrero Hill was installed as a 3-2 morning line favorite despite finishing the regular season with a 7-3 mark.

"Potrero Hill got off to a slow start because not all of their players showed up. Now that they've got their team together, I don't see how Chevron can beat them," said Anthony.

Indeed, the Potrero Hill hoopsters appeared to be loaded for bear with the likes of Frank McKinney (28 ppg.), Teeter Marshall (18 ppg.) Rodney Tentin and Edward "Topper" Allen.

Chevron was led by Paul Balenzuela, Larry Wickett and former San Francisco State standout Al Lopez.



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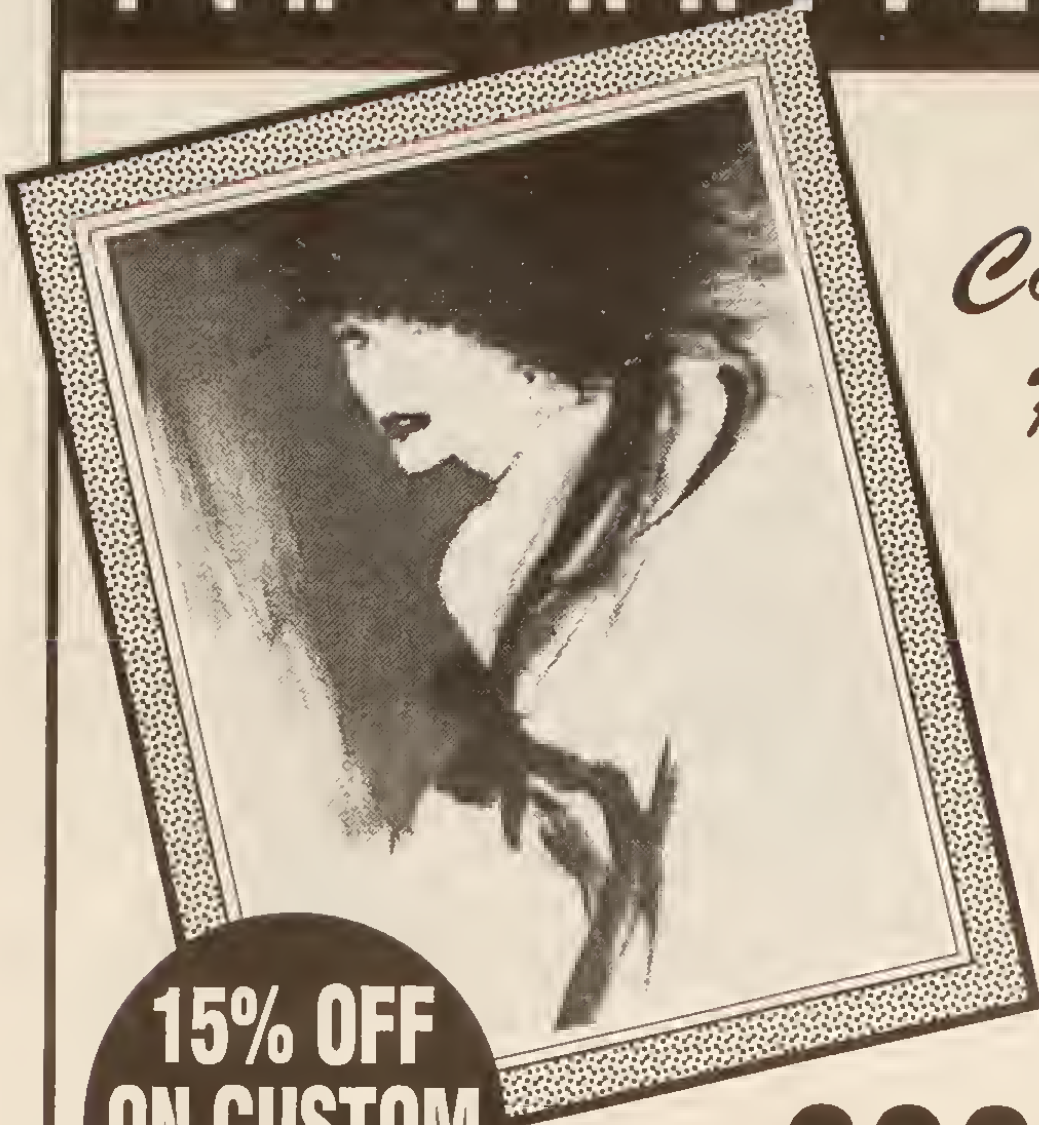
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